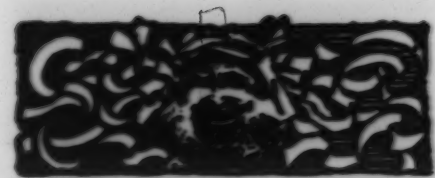


TWENTY-FOUR PAGES.



THE NEW YORK

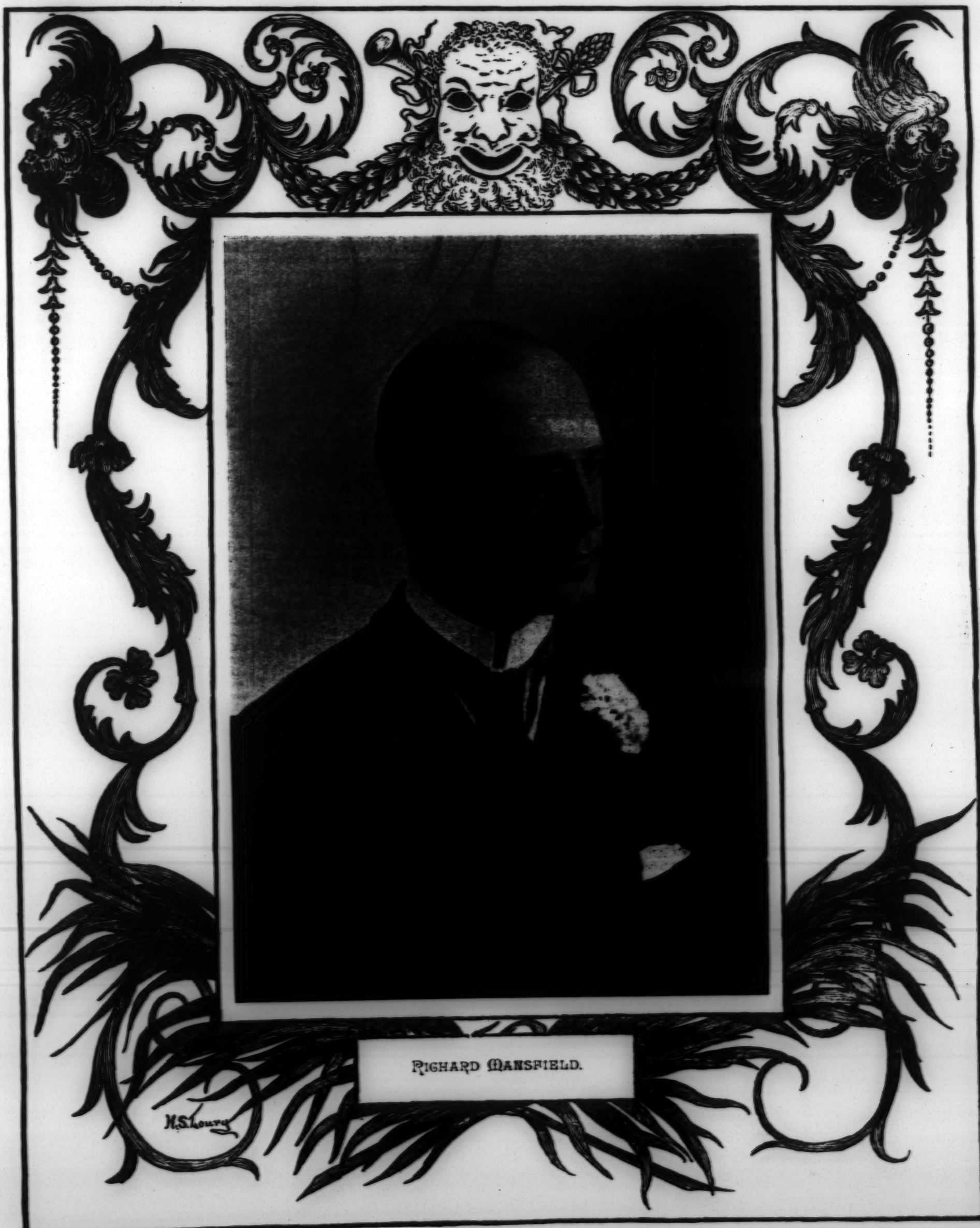


DRAMATIC MIRROR

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MIRROR INTERVIEWS.



Photo by Schlon.

F. F. MACKAY.

"And one man in his time plays many parts."

While there may be a few old actors who have played more parts on the mimic stage than F. F. Mackay, he would doubtless distance them if the parts on the stage of life were counted in. Mr. Mackay's long career has not been devoted alone to acting. He has been a pedagogue, a manager, a playwright, a painter—and he is still all of these—but he is returning more and more to his first love as the years pass, and he is once more, most of all, a teacher. Other men have learned the art of acting as well as Mr. Mackay, but it would be difficult to find one who has learned it as well and can impart it as well to others; therein Mr. Mackay stands alone. In an interval between lessons he gave an hour to a Mirror interviewer the other day and briefly sketched his life.

"I was born in New England, sixty-five years ago," he said; "but was brought to New York when a small boy, and gleaned my first knowledge of the theatre from the Murdock Dramatic Society, which I joined in the late forties. As far back as I can remember I had a leaning toward things dramatic. It was an inherited tendency, I suppose, for my father's cousin was Bartley Mackay, a celebrated Scotch actor who figures in Sir Walter Scott's story of 'Rob Roy.' My mother, however, was a Scotch Presbyterian of the most straight-laced kind, and, of course, had a horror of the theatre and everything pertaining to it. But she had no special objection to the Murdocks, because they were only amateurs. She, of course, had no idea that among these young men and women were several who were destined to become very prominent as American actors and actresses. Billy Florence and George Boniface and Jane Coombs and Emily Wilton and Maggie Mitchell. Miss Mitchell joined when she was about sixteen, and from her very first performance we regarded her as a girl of exceptional promise.

"My experience in the Murdock gave me a strong desire to adopt the stage as a profession, and I did appear as a professional in Newark, N. J., in 1851 and 1852. But this was a source of so much grief to my mother that I gave up acting and went through a course of general study with the design of becoming a pedagogue. From the Normal College I went to Madison, Wis., in 1855, and taught school there. I remember that Milton Nobles was one of my pupils. For two or three years I led the humdrum life of a village schoolmaster, but the Thespian fire was in my blood and I frequently arranged and appeared in benefits for actors who had become stranded in what was then a much more wild and woolly West than it is now. We used to have some great performances in Madison. Just look at that framed playbill on the wall there."

The bill referred to announced in letters dimmed by time that Ole Bull would perform at the Baptist Church in Madison on July 1, 1856, and among the list of his assistants at the concert was Adelina Patti, who was put down for four selections, and this was all for \$1 for the best seats.

"You see," resumed Mr. Mackay, "we didn't look for artistic treats even in Wisconsin in those early days. The occasional company that visited us added fuel to the flame of my enthusiasm for the theatre, and, finally, when one of my former pupils organized a dramatic company and offered me a prominent position in it I couldn't withstand the temptation, although I had just been offered the Chair of Elocution in the University of Wisconsin. A little before this time I had made up my mind to read law, but had read Shakespeare instead.

"The exact date of my return to the stage was May 10, 1857. That was more than forty years ago, you see. I have had a vast deal of experience in the theatrical world since then, and have played many parts—nearly a thousand, I suppose. And yet I don't believe that I have lost any of my enthusiasm for the drama. For seven years after I became a subject of Thespia I remained in the West, appearing with stock companies in Chicago, St. Louis, New Orleans, and other cities, and playing with Charlotte Cushman, Laura Keane, Sothorn, and most of the other prominent actors and actresses of the time.

"It was in 1865 that, like young Lochinvar, I came out of the West. I was engaged by Mrs. John Drew for the Arch Street Theatre in Philadelphia, and remained there until 1871, playing a wide range of parts. Eccles in Caste was one of my favorites. I recollect when it was first given to me Mrs. Drew said that I had better see it played by some one else before attempting it. There was an opportunity to do this in New

York, but I told Mrs. Drew that I had never copied any man's representation of a character and never intended to. I only imitated nature. I said to her then, and still believe, that if an actor watches closely another actor and attempts to play as the other does, the first actor reproduces only the mannerisms and peculiarities of the second. In other words, he copies his defects and misses entirely the spirit which has enabled the second actor to succeed in spite of the peculiarities which the other is blindly copying. Well, I was sitting in my room one day when I was informed that a man wanted to see me. I told the servant to have him come up, and the next moment an individual of seedy appearance, with a face and manner that indicated that he was a willing slave of John Barleycorn, came sliding into the room. His breath was like a breeze from a distillery, and his voice was rum soaked. "That's Eccles," I said to myself, "and I encouraged him to ramble on in talk on some sort of a project, while I studied him closely. I imitated him as accurately as I could when I gave my portrayal of the character of Eccles, and during the course of the play on the first night, 'Bollie' Reed, who was a call-boy at the Arch Street Theatre then, brought me a note from Mrs. Drew, who was in front. The note ran something like this: 'There is the true touch of nature in your Eccles; it's the best I have ever seen.' I don't mention this to exploit myself, but merely to illustrate the good results that may be obtained from studying character in the highways and byways of life instead of in the theatre.

"Somehow, throughout these years I had regarded New York as my real home, and it was with much pleasure that, after more than two decades, I returned to New York to live. This was in 1873, when I became a member of Shook and Palmer's Union Square Theatre Stock company. During the three years that I remained in the company I played many roles of many kinds, and originated not a few. One of the latter was Pierre in The Two Orphans. Then I thought I would like to be a manager, and, as a member of the firm of Gemmill, Scott and Mackay, I was the active manager of the Chestnut Street Theatre in Philadelphia for three years. I next went to California to play an engagement under the management of Shook and Palmer in A Celebrated Case.

"The next move in my checkered career was the organization of the New York Comedy Company, and I managed it for two years. De Wolf Hopper made his start in this company, by the way. He was a Philadelphia boy of about twenty-one, and came from one of the old Quaker families. He had had almost no experience, but in such characters as Talbot Champneys in Our Boys and Sam Gerridge in Caste proved himself to be an excellent light comedian. John Philip Sousa was with the company, too. He had been leader of the orchestra in the Chestnut Street Theatre when I was there, and when I organized the New York Comedy company Mr. Sousa went with me in the same capacity. Shortly after he started he received a telegram from his father, saying that the leader of the Marine Band was dead, and that the position was open to him if he would come back to Washington. I released him from his contract with me, and as leader of the Marine Band he immediately began to attract attention. It was a turning point in his career.

"I had been living in Philadelphia, but came again to New York to live in 1883, and here I have lived ever since with my wife and the boys whenever they are in New York. I have three sons, you know. Two of them are actors, and the third is a painter. Without any influence whatever the painter went down to Washington last winter and was given the work of decorating with appropriate paintings the walls of the Senate Library. I feel quite proud of this, because I am very much interested in painting myself, and spend most of my leisure time at it.

"In 1883 I starred in The Roman Rye, and at the same time began to return to my old vocation of teaching. When The Roman Rye was in Philadelphia I used to go down there every evening for the performance and return to my pupils in the morning.

"Shortly after the expiration of my engagement with The Roman Rye I became stage director of the Standard Theatre, under the management of Brookes and Nixon, and remained in that position until the theatre was burned down. In 1886 I played in One of Our Girls and The Main Line, and other plays, at the Lyceum Theatre in this city. I went to Boston, and played Uriah Heap for John Stetson, and have played numerous parts since that my friends are conversant enough with to make recapitulation unnecessary. My last engagement was in the part of the villainous capitalist in A Fool of Fortune. I used no make-up, and one day during the run I was introduced to a gentleman who has no knowledge of the dramatic profession. He scanned my face closely when we shook hands, and said:

"Your face is very familiar to me. I've seen you somewhere, I'm sure." Suddenly his face lighted up, and he exclaimed: "Why, of course, I remember now; it was at the play last night. And so you are an actor! This is really very interesting. I never saw an actor off the stage before. Why you look just exactly as you did last night in the play, and what a villain you did look then."

Mr. Mackay's rooms in the Broadway Theatre Building are full of interesting personal relics—playbills reaching back for forty years with his name in prominent positions in the cast, and photographs of himself in many characters. There are paintings, too, of which a professional artist might be proud. These are the products of Mr. Mackay's leisure moments; painting is his chief pleasure. But it is not the contents of Mr. Mackay's rooms that are most interesting. It is the contents of his mind—the recollections of the playing of nearly a thousand character-parts, from Shylock even to Uncle Tom, and

in every dialect, from Scotch to Chinese, and the views that have resulted from a close and scientific study of acting as an art—that are interesting to one who visits Mr. Mackay. In him is found the rare combination of the man of theories and the man of action. To use a vulgar expression, he practices what he preaches and preaches what he practices. To represent nature accurately and without exaggeration is the keynote of his theory of acting, and as far back as 1860, when no such thing as a realistic school of acting was dreamed of, when theatricalism was rampant on the stage, Mr. Mackay was giving quiet, yet intense, character-portrayals which rode rough shod over the conventionalities of the stage and held "the mirror up to nature."

RICH AND HARRIS' PLANS.

William Harris, of the firm of Rich and Harris, said yesterday to a Mirror man: "The members of Rich and Harris' companies were all called for rehearsal to-day and the list of attractions which we control this season will convince the most skeptical that we have a batch of money-makers, including The Good Mr. Best, John J. McNally's latest musical farce; Courtship Into Court, The Widow Jones, farcical comedies also by Mr. McNally, and Andrew Mack, the popular singing comedian, in a new three-act play called An Irish Gentleman, specially written for him by Ramsey Morris.

The Good Mr. Best, which had its first city introduction at the Boston Museum last Spring, where it ran to crowded houses for five weeks, opens the regular season of the Garrick Theatre on August 23 with a company which includes R. A. Roberts, Annie Yeomans, John G. Sparks, Josie Sadler, Joseph Coyne, Camille Cleveland, Julius P. Witmark, Sam Marion, Jesse Williams, Kate Dale, Mae Crowley, the Clayton Sisters, and twenty other people. The Courtship Into Court organization includes Marie Dressler, John C. Rice, Joseph M. Sparks, Clifford and Huth, Jacques Kruger, Sally Cohen, Clara Palmer, and others. The Widow Jones will have as a star feature Flo Irwin, supported by Edward S. Ables, Ada Lewis, George Burnum, H. D. Kelly, Charles Church, Ella Salisbury, Annie Martell, Kathleen Warren, and a strong corps of comedians, singers and dancers. I do not think any other firm of managers has ever before had so many high-priced farcical players under their management at one time as we control this season. The pieces mentioned have all proved big successes, so they are not doubtful quantities by any means.

Andrew Mack makes his first starring tour under our direction in Ramsey Morris' new play. The piece is in three acts, deals with life in Ireland, and has twelve excellent acting parts. The comedy element predominates, with a strong dramatic undercurrent. Mr. Rich, Mr. Mack, and myself are delighted with the piece. It will be splendidly mounted, and will have a first-class company, comprising Marie Bates, Adolph Jackson, Olive White, Frederic Sackett, Florence Ashbrook, Edwin Brandt, George Deyo, Florence Oip, Thomas Jackson, W. J. Mason, and others. Mr. Mack's tour opens on September 3 at Parson's Theatre, Hartford.

RICHARD MANSFIELD'S NEW PLAYS.

No other actor, now prominent before the American public, labors so unceasingly to obtain new material as does Richard Mansfield. At present he is enjoying a well earned vacation on the coast of Maine, but from all accounts it must be a very busy one, as he has under consideration much new material, the most deserving of which it is his intention to produce during the coming season, which opens on October 4 at the Fifth Avenue Theatre. Among the more worthy works that are occupying his time may be noted a new play by George Bernard Shaw, entitled The Devil's Disciple. To this actor we are also indebted for that delicious bit of satire, Arms and the Man, which Mr. Mansfield produced some three years ago. The Devil's Disciple differs from that play, inasmuch as it is a drama of the American Revolution. The scene is colonial, being laid in New Hampshire, about the time of Burgoyne's surrender. The other plays that are being considered include a grand spectacular production of Timon of Athens; a dramatization of George Manville Fenn's novel, "The Master of Ceremonies," made by Marie Edwina Booth; The First Violin, and several others equally promising. These new plays, in addition to those favorite ones that have so long found popular favor in Mr. Mansfield's repertoire, will complete a varied collection at once most brilliant and satisfactory.

BRADY AND STAIR SECURE GRANGER.

An agreement was made last Wednesday between S. W. Brady, of Brady and Stair, the Western circuit managers, and Willis Granger, whereby they become Mr. Granger's managers for a term of years. During the first season Mr. Granger will be lithographed and featured with the stock company which will play the Brady and Stair theatre, and of which he was leading man during the Spring and Summer. The following season Mr. Granger will star jointly with Selma Herman under the same management in a melodramatic production upon which a successful playwright is already at work. The present season will begin at Cincinnati on August 23.

RETIRES FROM THE STAGE.

Fannie Bulkeley Hills (Fannie Bulkeley) and Sherwood Melville Hard, son of the president of the Chatham National Bank of New York, were married in this city on July 28, and will spend their honeymoon in Nova Scotia. Mrs. Hard has announced her retirement from the stage.

See Laura Keane's Biography for sale everywhere

PROFESSIONAL DOINGS.



Elizabeth Hunt, whose portrait appears above, served her apprenticeship in the excellent stock companies of the Boston Museum and Boston Theatre. While not a child actress in the strictest sense of the word, Miss Hunt began her career at an age that limited her appearing only in parts in keeping with her youth, notably the Duke of York, in Richard the Third, and parts of a similar nature. At the age of seventeen she was a valued member of the Corinne Opera company. Her first hit was as "Libby, dear," with the Florences, and from that time her advancement was certain and rapid. In recent seasons Miss Hunt has played the leading roles in Master and Man, The Stowaway, The Burglar, and lately appeared to great advantage as the laughing girl and crying woman with Charles Dickson in Incog. Last season she was specially engaged to create the leading role of Brenda Craven in Brother for Brother. Miss Hunt will appear this coming season in several important roles, having signed with the well-known and successful manager, James R. Waite, as leading woman for his Western company.

Robert Mantell's company are rehearsing A Secret Warrant at Stamford, Conn.

W. J. Block and Samuel Shubert may send out, next season, Theodore Kremer's new romantic comedy, In Gay Old Vienna, but the name will probably be changed.

Augustus Schlike will arrange the dances for the Boston production of The Girl from Paris and for The French Maid. He is resting now at Clifton, Staten Island.

The new Florence Theatre, at White Mills, Pa., will be completed about October 1.

Through Milliken and Gaston as counsel, Annie E. Elliott obtained an absolute divorce from her husband, Henry A. Elliott, at Columbus, Ohio, on July 26; and Katherine Hunt, of The Slaves of Gold company last season, obtained judgment in this city, July 27, against M. R. Bimberg, one of the managers, for \$32.50.

Stephen Wright was entertained by Colonel Rogers on his yacht, *Grieldu*, last week.

Jane Paxton was thrown from her horse last week near Bay Shore, N. Y., breaking her hip. She was found two hours later and carried to her home, Wetherland Lodge. It will be many weeks before she will be able to walk.

Irving Brooks, author of The Husband She Loves, has completed a curtain raiser entitled Love in a Tomb, the plot of which is said to be unique. Mr. Brooks will be in the city August 13, to rehearse A Widow's Wit, which goes out under the management of Frank B. Rhodes. The play will probably be seen in New York shortly after the holidays. Mr. Brooks has been enjoying a pleasure trip about Cape Cod.

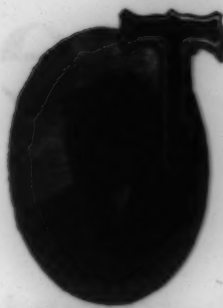
Katie Emmett will open her season on August 28 at the People's Theatre, Philadelphia, in a new production of her well-known play, The Waifs of New York. Her season of thirty-four weeks is booked in nearly all week stands, including all the larger cities. Nearly all the company of last year have been re-engaged by Manager Hubert Sackett.

J. J. Rosenthal bruised two fingers of his right hand last Thursday in a fall from Paris chair. This accident, however, has not cut short information regarding What Happened to Jones, as Mr. Rosenthal has converted himself into a dictator.

Stuart Robson will probably be seen in his new play, The Jackins, at the Fifth Avenue Theatre next season. The house will open on September 6 with A Southern Romance, for which Max Bleiman has engaged an excellent company. It is said that the play will have quite an elaborate scenic production.

The friends of Robert Bell will be pleased to hear that in Denver a company of brother professionals are arranging a benefit for him. Mr. Bell, whose excellent work with Nat Goodwin, Thomas Q. Seabrooke, and other stars is remembered, has been suffering with a serious lung trouble for the past three years, and he has been unable to leave the beneficial climate of Denver. This Summer Mr. Bell has appeared in several of the bills at the Manhattan Beach Theatre, and has scored decided hits as Bronson in A Fair Rebel and Jake in Caprice. The members of the stock company at the Beach have volunteered their services, and on August 6 the benefit will take place, the use of the theatre having been given by Captain Bethel, the manager.

A DRAMATIC NOVELTY.



FRANCIS POWERS.

HE First Born, Francis Powers' Chinese play, to be presented in New York by David Belasco, is said by those who have seen its initial production at San Francisco to be chiefly impressive for its absolute originality. It is unlike anything else, and it is impossible to compare it with anything else, for there is no standard of comparison.

In a way, it suggests the libretto of *Cavalleria Rusticana*, not because of any resemblance, but because of the insight given into a strange and unfamiliar life. It suggests also Rudyard Kipling's "Plain Tales from the Hills" for the same reason. Just as Terrence Mulvaney has shown to us a side of the character of Tommy Atkins heretofore unsuspected by most of us, so does *The First Born* reveal a phase of Chinatown which has not been recognized heretofore by literature or by the drama.

This element of originality arises, not from any new business, nor from any unusual situation, nor from any stage effect strange to our eyes. On the contrary, the story is simplicity itself, and the telling of it is, if anything, simpler than the story.

Briefly the tale is this: Man Lo Yek, a rich Chinese merchant living in San Francisco's Chinatown, tiring of his wife, Looey Tsing, sells her into slavery, and steals in her place Chan Lee, the wife of Chan Wang. Chan Wang thus deserted is living out his life alone, devoting himself to his only and first born child, his beloved boy, Chan Toy. The stolen wife has been secreted in Oregon by Man Lo Yek, but returns to San Francisco with him a number of times, and, finally, on one of these visits, she steals her son, Chan Toy. The distracted father searches Chinatown in vain for his child, and is told by

a hatchet-man, with a cleaver he kills Man Lo Yek, drags his body into an alley, and resumes the impassive smoking of his pipe, which has not even had time to become extinguished. That is the play.

Francis Powers considers the Chinaman seriously, as the Chinaman considers himself. The motive of the play is not the abduction of the wife, as it would be in an English play. It is the death of the son. Mr. Powers has discovered a new field teeming with dramatic possibilities which have escaped the perceptions of our dramatists for many years. His little play is classic, not only because it is original of its kind and a pioneer in a new school of dramatic construction, but also for its intrinsic merit.

Not a little credit should be given to the members of the cast who have so cleverly recognized the ideas which the dramatist intended to convey, and it is to be hoped that most of them at least may have an opportunity of renewing their San Francisco success in New York. The cast, throughout the ten weeks' run at the Golden Gate, was as follows: Looey Tsing, May Buckley; Cho Pow, Mrs. F. M. Bates; Chan Lee, Mrs. Francis Powers; Doctor Pow Len, George Osbourne; Man Lo Yek, Charles Bryant; Chan Wang, Francis Powers; Hop Kee, J. Harry Benrimo; Chum Woe, Harry Spear; Kwa Kee, John Armstrong; Duck Low, W. A. Belasco; Sum Chow, F. B. Clayton; Chan Toy, Little Venie; Way Got, Joseph Silverstone.

W. W. KAUFMAN.

SAID TO THE MIRROR.

MANAGER A. H. WOODHULL, of the Manhattan Theatre: "The story about actors being out of employment was very much in evidence at the beginning of last season, and yet every competent and reliable member of the profession whom I know secured an engagement. Take the roster of any first-class organization and you can easily demonstrate my proposition. As an instance, look at the company which George H. Broadhurst has engaged for *What Happened to Jones*. When was George C. Boniface, Jr., disengaged? George Ober has just closed a five

THE CALLBOY'S COMMENTS.

William Gillette's truly great play, *Secret Service*, made last season, and will make again next Winter, in this country, an honest triumph which must live for all time in the annals of the American stage. Because of this extraordinary success here, the drama was exported to repeat in London the victory already achieved upon its native heath. It was, and is, an American play by an American, enacted by Americans, and an American success.

I am not such a violent patriot as, perhaps, I should be, but it certainly gives me a shock every time I pass the Empire Theatre and read the painted sign which heralds the reopening of that house with "The Big London Success," *Secret Service*! What a mighty sop to the Cerberus of Anglomani! There is, to be sure, an obscure line upon the sign indicating that the play is of American origin, but the best part of the paint is lavished upon "The Big London Success!"

The American Dramatists' Club honored itself one night last Winter by dining Mr. Gillette, one of its most brilliant members, and it was my privilege to be present as a guest upon this very enjoyable occasion. Among the clever speakers who paid willing tribute to the author of *Secret Service* was Richard A. Purdy, who told a little characteristic story that has recurred often to my mind since that Empire sign appeared. Mr. Purdy described how he had first met Mr. Gillette at a gathering of the club, and how he had inquired the nationality of the man who wrote *Secret Service*.

"My boy," Mr. Gillette had said, "I am the worst kind of an American!" "Which meant," added Mr. Purdy, "that he is the best kind of an American." I believe that I may imagine pretty nearly what Mr. Gillette's thoughts will be when he gets back here and sees that Empire sign.

Upon one of those inexcusably rainy, damp, soggy, humid evenings of which we have had recently more than enough to satisfy the thirst-



The Killing of Man Lo Yek.—The First Born.

the *Evening World*, a lively little newspaper, with a wonderful baseball reporter and a matrimonial bureau of its own, offered last May a medal for the best story sent in by a theatrical press agent for the exploitation of any particular star.

There was, to be sure, a picaresque flavor about the first announcement of the competition, and this aspect appears to have been pointed out to the editor, for the original offer was followed, in a day or two, by another more explicit which repudiated the fishy savor and declared that the offer was made in good faith. Stories were not to contain more than three hundred words and entries were to close on June 12.

On June 14 the paper announced that many good stories had been received, but that certain contestants had neglected to send photographs of their stars. Publication, it was stated, must be deferred until such portraits appeared. No request for pictures was contained in the stipulated conditions, but the agents hustled in photographs and began to bank upon the medal, or, at least, the publication.

Not a word has the paper since printed concerning the matter: the writer who devised the offer has gone abroad; and many of the stories may be worse than useless by this time. Press agents are no more than mortal, and a majority may have lost their jobs, or even their lives, before that *Evening World* medal is awarded. It does seem that it would be only fair if the paper should say something to relieve the awful suspense that saddens several spots along the Rialto.

THE CALLBOY.

"THE ESSENTIALS OF ELOCUTION."

Not long ago an acquaintance of mine handed me a little book, "The Essentials of Elocution," by Alfred Ayres, and asked me to give him my opinion of it. I do not, as a rule, read books upon elocution. They seem for the greater part to be made up of useless analyses and senseless terminology.

However, having this book in my hand, I listlessly turned its pages, reading a line or so here and there, until I came to the preface.

Heavens! What an announcement! Rugged, terse, egotistic, emphatic, but withal epigrammatic and to the point. It pleased me. I read a few of the opening paragraphs, then took the book home, and read it through. I am well satisfied with myself for having done so. Now, I have no disposition to split hairs with Alfred Ayres or with any one else, for I would rather be defeated in argument at the onset by a true artist than be victor in controversy with a thousand would-be professors of elocution or of anything else.

Mr. Ayres has evidently made a very deep study of the art of effective speaking, and has, it would appear, boiled down his conclusions. I agree with him in them very generally—so thoroughly that I would recommend his book to the consideration of those who wish to perfect themselves in the art of vocal expression, either for pleasure or profit. In fact, it would do no harm for a great many actors I know of to scan its pages, or even to read it attentively, with a view to personal improvement.

THOMPSON.



Scene from The First Born.

Looey Tsing, the former wife of Man Lo Yek, that his boy has been stolen by his mother, and that she and the child are in hiding in a certain house. In an agony of rage Chan Wang brushes aside his companions and rushes, knife in hand, to the rescue of his boy. In the struggle which ensues the child is in some way killed and the father appears in a moment with the lifeless body. Then over the little corpse he swears to avenge the death.

The second and last act tells the story of Chan Wang's vengeance. Looey Tsing at her window tells Chan Wang of her love for him, and begs him to buy her and take her back to China, where she may live again among the flowers she loved so well. He promises at least to send her, and, if he lives, to accompany her. Unconsciously, perhaps, she arouses in him even more fiercely than ever the sleeping fires of his hatred for Man Lo Yek, and as the latter is seen closing his shop for the night he motions Looey Tsing from her window, and, transforming himself into

years' engagement with Hoyt. R. F. Cotton was with *Lost, Strayed or Stolen* last season. William Bernard played the light comedy role in the all star production of *The Sporting Duchess*. Mrs. McKee Rankin declined to leave New York and filled in most of her time with jobbing engagements. Anna Belmont continued in her original role in *Too Much Johnson*, and Kathryn Osterman was leading woman for *Stuart Robson*.

W. H. LYTELL: "In all my experience as a stage director the production of *Nature*, at the Academy of Music, is the biggest thing I have ever tackled."

CHARLES N. LUM: "The only thing to mar my vacation was the fact that I could not get a *Mirror* anywhere within thirty miles of the place where I stayed. It seemed like renewing a jolly old acquaintance when I received this week's issue."

ALICE WHITNEY: "My name has appeared in the cast of Condon and Goodbar's company in McFee's *Matrimonial Bureau*, and I wish to state that I have declined to appear with the company this year."

ALPHONSO PHILLIPS: "It was the Casino Park Theatre, Paducah, Ky., that burned on July 23, and not La Belle Park Theatre, where the Agnes Carlton Phillips company is playing still to large audiences."

PLAYED IN A PARISH HOUSE.

On Tuesday, July 27, Frank Ely and Frances Brooke appeared at St. Peter's Church Parish House, at Westchester, where they presented their comedietta, *My Little French Wife*. They scored a decided hit, and after the entertainment Miss Brooke was presented with a large cake artistically decorated. St. Peter's Church is one of the richest Episcopal churches in the State, the Rev. John Glendenning, who married Horace Greeley's daughter, being its rector.

A THEATRE IMPROVED.

Starr and Breed have expended nearly \$7,000 in improving the Grand Opera House, New Haven, Conn., which they have leased. The auditorium is being redecorated in silver gray, new chairs have been added, and the scenery has been repainted and augmented.

Doré Davidson invites offers.



"Oh, buy me, dear Chan, and take me to my home in beautiful Shan-Tung."—The First Born.

est and most exacting of country crops, I thought to escape the wrath of the elements by dropping in, or rather dropping up, on Mr. Hammerstein's always cheery roof.

The glass cover afforded ample protection—when certain ventilators had been closed—and those amusement lovers who had braved the storm enjoyed the performance just as if the rain were not beating with thunderous clamor upon the crystal arch overhead, and the wild winds were not howling about the Olympian heights.

But the numbers of those who had swum through flooded streets to cheer the players were hardly such as might have been counted upon to gladden the heart of a manager. Yet what did I find in Mr. Hammerstein's programme but the following cheerful quatrain:

A rainy day I dearly prize,
I love a rainy week;
Oh, how I wish the leaden skies
Might thus forever leak!

I had believed long that Mr. Hammerstein was an optimist and a philosopher, but this frank avowal of affection for queering weather went ahead of my belief. I recommend to the thoughtful attention of other managers in rain-swept districts this beautiful acquiescence to the inscrutable designs of nature.

It has been my pleasure often to remark the wide learning and the general infallibility of the daily newspapers. So it is that I hasten to repeat certain information contained in a recent issue of the great exemplar of accuracy, the *New York Sun*, which was news to me. From a single paragraph was to be gleaned, not only the fact that "R. L. Stephenson" wrote *An Enemy to the King*, but that E. A. Sothern had decided not to present a certain new play.

Of course, it should not have been astonishing that E. A. Sothern had decided as above, inasmuch as he had been dead these many years, but it was surprising to learn that "R. L. Stephenson" wrote *An Enemy to the King*. I had been led to believe that this play was popularly ascribed to R. N. Stephens, and that Robert Louis Stevenson, of whom the *Sun* must have been dreaming, died at Samoa before it was conceived.

Some erudite person has remarked that good intentions are used instead of asphalt or macadam in a certain place, the name of which has quite escaped me. With apparent good intent,



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IN OTHER CITIES.

SAN FRANCISCO.

At the Columbia 18-25 the Frawley co. produced Puddin'head Wilson, and this play has proved the best money-maker of any of their productions. The houses have been very large throughout the week, and it has been decided to continue Puddin'head another week. 26-1. There has always been a doubt in my mind as to whether Puddin'head Wilson or Frank Mayo himself was the character which was so lovable and appealed to us so strongly. Theodore Hamilton is not Frank Mayo, but he is a very good David Wilson. At times he seems to be affecting the manner of the late originator of this part, and at others he departs therefrom. His Puddin'head continually impresses the audience with the idea that it is only the stupidity of his townsfolk which prevents his native brilliancy and cleverness from being understood and appreciated. With Mayo the audiences were left more in the dark as to whether or not he really was "Puddin'head" until he forces his stupid neighbors and friends to recognize his ability. David Wilson is a strong, attractive character, and Mr. Hamilton certainly handles the role in a masterly manner. Mr. Hamilton has shown himself as very clever in all the work which he has done here, but his Puddin'head is something more than a mere catchy bit of acting. He leaves a clear and vivid impression on our minds, the impression of an unusual and lovable personality.

Miss Moretti's Roxie is, of course, well known, and needs no commendation here. It is difficult to see how there is any room for improvement in her interpretation of this part. She does not miss a single characteristic of the negro slave. She is strong where strength is required, and portrays the intensely passionate mother's love with warmth and feeling. Mr. Colville does his best with Judge Driscoll, but he always leaves something to be desired. Wilson Enos makes Tom Driscoll the sneaking villain that he is, and Thomas W. Ross as Chambers does the best piece of work which he has given here during the season. He is natural and unaffected, and the sublime self-enclosed of the supposed slave is carried out without a slip from the com. movement of the play. Harry Corran Clarke is a satisfactory Sheriff Blake, though he seems to somewhat miss the atmosphere of the place. The same may be said of Miss Gladys Wallin, for though as Bowey she is a delightful picture, she is hardly an ideal Missouri girl of 1897; still, she was such a charming and ingenious little maiden that it is difficult to find much fault with her. The remaining parts were in good hands and capably handled, a word of commendation being due to William Lowers and George Bosworth, the twins, and to Phoebe McAllister as Patsy Wilson.

The play will certainly draw good houses for another week, since large numbers of people are returning from the country and the Baldwin is closed. Otherwise, it might be a dangerous experiment to continue the run of a production in which neither Blanche Bates nor Frank Worthing appears, since they both have such a large personal following in this city that the absence of either of them from the cast is always felt keenly at the box-office.

Francis Carlyle opened his engagement at the Alhambra 18-25 in the old-fashioned melodrama of Bessie, which made here near for the last time years ago at the old California Theatre, with Lester Wallack as the ideal Elliott Gray. Carlyle was enthusiastically received on his opening night, and seems to have become a favorite with his audience. He is a handsome and striking leading man, and has made an exceedingly pleasing impression, performing the part of Elliott Gray in a most vigorous and attractive manner. George Osborne does a fine bit of character acting in the part of Mike McKenna, the gypsy villain, displaying his usual minute attention to detail and his perfection in the little bits which go to make up a clever actor. Hugo Toland made the best of the rather unsatisfactory part of Matthew Leigh. George Truitt is entitled to special mention as a particularly good Bunbury Koh, and all the other main parts were acceptably handled. Adele Belgrade as Lady Florence May and Miss Selma Johnson as Rosa Leigh performed their parts in a praiseworthy and satisfactory manner, and May Buckley was an exceedingly amusing Sarah and a pretty gypsy girl. Mrs. F. M. Bates as Tabitha gave an excellent performance, and afforded much amusement. Little Venie Wells also entitled to mention. On 25-1 the two-act comedy, Gloriana, preceded by Clay M. Greene's one-act sketch, Reclaimed, in which Francis Carlyle will appear as the hero, and Hugo Toland, George Fullerton, and Selma Johnson are to fill the remaining parts.

Moreno's Grand Opera House continues to draw very large audiences, and The Post Mail has placed the patrons of that house during the week 18-25. The action is quick, exciting situations follow each other with bewildering rapidity, and the realism and comic effects of many of the scenes are excellent, particularly the management of the freight train and the one of the fast mail. Maud Edna Hall does exceedingly good work as Mary Martin, and makes the part of the wife who risks her life in many times very attractive. Julia Blanc, and Leslie Monroe as her husband and the detective, are excellent, and George E. Rohan does a character part most satisfactorily. All the other parts are in good hands. The Deafdrum 26-1.

The late of Chambrun continues to fizz and sparkle at the Theatre, and the size of the audience which attend it. Edwin Stevens has caught on with a vengeance, and the laughter is continuous almost all the time he is on the stage. His scene in the tomb where he is buried to a musical jig and recites chosen selections from "Joe Miller's Joke Book" is one of the funniest bits that we have ever seen here. I have heretofore mentioned all the other characters, and suffice it to say that they have improved as they become somewhat more familiar with their parts, and the opera is undoubtedly down for a long run.

Low Dockstader at the Orpheum has had a continuation of his great personal success, and he is greeted with a roar of delight the minute he appears upon the stage. He has new songs and jokes, and the audiences never seem to be able to get enough of him. The new people this week, 18-25, have pleased the audiences. Ida Gray Scott is a handsome and dramatic soprano, and she was well received. Francis J. Bryant, an Irish singer and comedian, has held

the attention of the audiences for a long time every night throughout the week. Onda, the aerial artist, does a striking act, and all the other sketches are good.

The veriscope, at the Olympia, is still in operation at popular prices, and is doing a fair business. Adgie and her lions are at the Chutes, with a strong vaudeville bill, and on some days the attendance is very large.

The Oberon proves attractive with music by the Ladies' Orchestra. The Baldwin reopens August 2, with John Drew in Rosemary. W. W. KAUFMAN.

BUFFALO.

The Wilbur Opera co. has drawn crowded houses at the Star the past week. The Mascot was the bill 22-24, and it proved to be one of the best operas in the co.'s repertoire. Hattie Richardson and May Baker alternated in the part of Bettina. Miss Richardson has become a favorite here, and is always assured of an enthusiastic reception. Her voice has a wide range, and is unusually sweet and clear. Miss Baker puts vivacity and animation in all her roles. Emmett Drew as Rocco demonstrated that he is a clever comedian. W. H. Kohle made a good Lorenza, and was at all times amusing. E. A. Clark was excellent as Pippo.

Maritana was presented by the co. 25-26 to delighted audiences. May Baker rendered a number of songs pleasingly. Hattie Richardson made a charming Lazzarillo, and repeated her former successes. E. A. Clark received numerous well merited encores for his efforts. One of the best features of the performance was the solo, "A Challenge," by Emmett Drew. He was enthusiastically cheered. Lillie Taylor made the most of the role of the Marchioness. The singing of the female chorus was wretched.

Straight vaudeville was the bill at the Casino 29-31. Patronage has increased at this house, and there is no longer doubt of its success. Mason and Healy were the features, and they are one of the funniest teams in the country. Al Leach introduced a number of amusing songs, and made a big hit at every performance. Master Dan McCarthy and Artell were well received. The chorus of King of Buffalo was retained, and their song, "Merry Little Coppers," was one of the best numbers on the bill. Tom Whyte sang some good songs, and proved to be uninteresting. Others on the bill were the Putnam Sisters, Jacob Schaefer, and the Partolles.

I notice that Arthur B. Benson, in last week's Mirror, in referring to a Buffalo item, states that J. H. Lane has at no time managed the Lorraine Hollis co. It is true that Mr. Lane is no longer connected with the co. mentioned; but it is just as certain that he was acting in the capacity of manager during the time the co. in Buffalo. That he made certain contracts for the co.; that he paid bills of the co.; that his business card read: "Manager for Lorraine Hollis," and that he signed as manager at least one legal instrument that was subsequently carried into execution, are facts within my personal knowledge. Differences have arisen between Miss Hollis and Mr. Lane, and I do not assume to take sides with either party; but I have deemed it advisable to make known my authority for the statement in question.

The Wilbur Opera co. are presenting a half-hour of vaudeville before the operas. Al Lamar and George Williams have made a hit with a sketch entitled The Upper Ten and Lower Five. Patsy Wood singing pleasantly.

Russell's Comedians will organize in Buffalo some time in August. John J. Malone will be manager, and E. C. Berry the business representative. The co. will consist of a full band and orchestra and a number of prominent vaudeville performers. The organization opens the season at Dunkirk 23, and is booked for a long season.

Billy Park, of Toronto, was in town 25. He will leave for New York in a few days, where he has several engagements offered him.

The experiment of a floating roof-garden in Buffalo was tried for the first time 25, with marked success. The steamer Puritan was crowded, and an excellent programme was furnished. The New York Trio, George Kane, the Bohemian Quartette, and Toubey were among the entertainers. Similar trips will be made each Sunday night during the summer.

Frank David is still in town working on a new burlesque to be produced at the Casino. The title of the burlesque is A Rames Law Hotel, and the words and music are original. Jenny Eddy, who made a big hit in Little Miss Buffalo, will play the soprano role.

Mamie Dallas, formerly of the Shore Acres and Barnes of New York cos., has recovered from an attack of nervous prostration, and leaves for New York 26.

Baldwin and Daly were billed at the Casino 26-31, but failed to put in an appearance.

John Fancher has closed with the Wilbur-Kerwin co. at Rochester. Musical Director Fell has taken his place.

Al Livingstone, who has been sojourning at his home in Buffalo, has recovered from an attack of bronchitis, and will leave for New York in a few days.

It is rumored that Fred McClellan may soon be back in his old place of resident manager at the Casino.

Lorraine Hollis and her co. will play an engagement of four weeks at the Cook Opera House in Rochester before the opening of the regular season. Miss Hollis is spending the summer on a farm near Buffalo, but gets in town several times a week.

Frank Darling is one of the most efficient musical directors in the business, and much of the success of the Wilbur Opera co. is due to his efforts.

It is probable that all the houses will be open during the week of the G. A. R. encampment. Buffalo will present every form of amusement imaginable, and the managers look forward to big returns.

Eva Tanguay will not go on the road with Little Puck as announced, but will have a leading part in The Brownies.

The convention of Theatrical Employees adjourned 23. As predicted in last week's Mirror Omaha was selected for the next convention. All the delegates report a pleasant session, and have expressed their thanks to the local branch for the entertainment afforded them.

Judge Daniels, as referee, has decided in favor of the plaintiff in the case of Hi Henry against Norman C. Allen. The action has been in the courts for a number of years, and involves nearly \$20,000.

The decisions were all adverse to Mr. Henry until the Court of Appeals reversed the former judgments and granted a new trial. The decision just rendered is the result of that trial.

The Wilbur Opera co. will present two operas each week during the remainder of the engagement. The Two Vagabonds is the bill for 29-31; Indiana and Fra Diavolo follow.

Billy Sillery will return to New York in a few days to begin rehearsals with In Gay New York. He will play his old parts of Muddy Mike and Colonel Waring.

Frank Campan and Joe Oppenheimer and his wife (Florence Edwards) were in town 25 en route from Mount Clemens to New York. All report an enjoyable vacation. RENOOLD WOLF.

ST. PAUL.

The Giffen-Neill co., an excellent and well-balanced organization, is playing a return engagement at the Metropolitan Opera House, presenting for the first time in this city C. Haddon Chambers' The Idler 25-26, and Robert Drouet's Doris 29-31. They opened Sunday evening to a good house and a delighted audience. The Idler is a strong play, and the characters were fittingly cast. The old favorites received a cordial welcome upon their appearance. Edythe Chapman replaces Mary Hampton. Miss Chapman possesses an attractive stage presence and a pleasing voice. She made a very favorable impression in the role of Lady Harding, reading her lines with such intelligence, and interpreted the part with charming simplicity and marked dramatic fervor. In the title role Robert Drouet's Mark Cross was an excellent portrayal, a strong and impressive piece of acting throughout. James Neill was admirable in the role of Simon Strong, and gave a conscientious and artistic interpretation of the part that won for him recognition. Charles Kent acquitted himself well in the role of Sir John Harding. He gives a manly and natural version of the part. In Mr. Kent's work there is a conscientious and magnetic impressiveness, both in voice and action, that is pleasing and effective. The comedy was delightfully and charmingly rendered by Annie Blanche as Kate Merryweather, Eleanor Cary as Mrs. Cross, Kate Blanche as Mrs. Stanmore, and William Owen as General Merryweather. Mr. Owen gives a delightful piece of acting as the General and made a decided hit in the part. John B. Maher made the most of the part of Bennett. Oliver D. Bailey was acceptable in the part of James. The play was well acted and well received. The players were favored with repeated curtain calls at the close of each act.

The Giffen-Neill co. will present The Private Secretary and The Fool of the Family at the Metropolitan, August 1-7.

A pleasing society event was the entertainment given by the White Bear Yacht Club for the benefit of the building fund, Ramsey's Pavilion, White Bear, Friday evening, 25. The building was filled to its capacity, society was there, and an appreciative audience was delighted with the entertainment. The programme opened with the balcony scene from Romeo and Juliet, given by Walter Hale and Katherine Everts. Mr. Hale and Miss Everts volunteered their services and rendered the characters in a highly commendable manner. The stage setting and lighting were perfect. Florence Lemmy gave a violin selection that was heartily enjoyed. A series of living pictures were admirably represented by a number of young society women, under the direction of Mr. Fred Powers and Mr. A. H. Stern. The costumes and posing were artistic and a talking feature. A unique and comic affair was the scene of shadowgraphs representing the discovery of White Bear Lake. The characters were skilfully represented by Fred Powers, Walter Hale, Walter J. Driscoll, A. H. Stern, A. S. Porter, Jr., A. E. Roberts, Martin Barrows. The entertainment was an artistic and a pecuniary success; the club cleared \$300.

The lake resorts, railroad and steamboat excursions are largely patronized, and the baseball games daily during the delightful weather now prevailing.

Manager L. N. Scott, of the Metropolitan, returned from New York 27, having booked a large number of the best attractions for his twin city theatre for the coming season.

The Metropolitan Opera House will open the regular season with My Friend from India on September 5.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

The Marie Bell Opera co. gave La Mascotte at the Lake Harriet Pavilion week of 24, opening to good business and scoring a decided hit. Miss Bell caught the house as Bettina, Edgar F. Seasmans made an excellent Pippo, Herbert Selinger was handsomely cast as Rocco, Maurice Hageman was irresistibly funny as Lorenza, and the others were satisfactory in their respective roles.

The summer season at the Metropolitan Opera House closed 24. Both the Eugene Blair and Giffen-Neill stock cos. played to paying business during engagements at popular prices. Their performances from an artistic viewpoint were exceptionally praiseworthy.

Boy's A Trip to Chinatown will open the regular season at the Metropolitan Opera House week of September 5.

Charles A. Parker, of this city, formerly manager of the Grand Opera House, has been engaged as business manager for the Giffen-Neill Stock co.

Fred Zimmerman, of the well-known firm of Nixon and Zimmerman, of Philadelphia, was in the city 25-27 as the guest of mine host West, of the West Hotel. He was accompanied by Judge Collum, of New York City.

F. C. CAMPBELL.

MILWAUKEE.

The Alhambra's initial season terminated 25. Said Paiba proving a strong attraction during the closing week. Marked appreciation was shown at the presentation of this opera, and a bumper house greeted the farewell performance of the Schiller Opera co. O. B. Thayer, under whose efficient management the co. has made such a favorable impression, leaves for Chicago 26, where his services have been engaged for operatic work at the Great Northern.

Since the opening night, December 20 last, the Alhambra has experienced one of the most successful seasons on record, each week showing a substantial margin on the right side, and the list of attractions placed before the public has been first-class. No effort has been spared which might add to the

comfort and ease of the patrons of this fine theatre, and during the hot weather a cooler spot could hardly be found than within its doors. The marked attention and courtesy shown by Manager Miller, Assistant Manager Russell and staff of the house have contributed not a little to the high reputation now established, and it is hoped they will enjoy a well-earned rest during the interim preceding the reopening in the autumn.

Business at the Davidson has improved, and good audiences are attending the veriscope views of the Corbett-Fitzsimmons contest, which remain here until 31.

A Night Out is still the attraction at Schlitz's Park Theatre. The performance is good and business fair. Caste will be the bill 29. C. L. N. BORMSE.

PROVIDENCE.

Owing to the cold, rainy weather 25-31 business at the shore resorts fell off a little.

At the Forest Casino, Rocky Point, Manager Harrington had one of the best bills of the season. The list included Raymond and West, Knoll and McNeil, Volont Sisters, Frances Harrison, Hilda Halbert, Lulu Leslie, William Harbeck, Melrose and Elmer, Rita Durand, Ramsey Sisters, Annie Martel, and Hopper and Starr.

At the Crescent Park Music Hall 26-31 James Horne, assisted by Justin Adams and Marie Palle, presented the delightful comedietta, Pond Lilies; Tenley and Simonds made a hit in their new burlesque, A Round of Pique, and Alice Lind and John W. H. Byrne were others in the bill.

Pawnee Bill's Circus will exhibit at Rocky Point during the week August 23.

George M. Gray is doing the advertising and railroad work for the big Rhode Island State Fair, to be held at Narragansett Park for one week opening Labor Day.

James C. McCabe, of this city, will go with May Irwin as musical director next season.

T. Wilson Reunis left 29 to join Miller's Ideal Stock co.

After some discussion between the city and the Street Railway Company arrangements have been made to have band concerts at Roger Williams Park every evening for the rest of the summer. Reeves' American Band, of our own city, has been secured, and the series of concerts began 25. This is one of the finest bands in the country, and having it right at home, at just the right time, is the greatest thing that ever happened. It is needless to say that these concerts are greatly appreciated.

On the steamer from Edgartown last week I met that talented actor, Ed Smith Russell, and had a pleasant chat with him. He and his family are at Edgartown for the summer.

HOWARD C. RIPLEY.

LOUISVILLE.

Phoenix Hill Park is now the only place of amusement open in the city. A first-class vaudeville entertainment is given on the roof-garden there. The people appearing week July 26 are: Clayton, Jenkins, and Jasper, the Kingsley Sisters, Hodgkins and Keith, James H. Burton, and other well-known specialty performers. The Hill, under the able management of Colonel McNutt, is making a decided success of its summer season.

Manager Moffett, of the Temple Theatre, will run a stock co. during the coming regular season. He has engaged Frederick Vroom as leading man, and Grace Addison as leading lady. In the co. will also be the favorites of last season's Cummings co., Messrs. Day, Reynolds, and Blackmore, in addition to a well selected corps of minor people. Only the better class of plays will be presented, and there is every reason to believe the season will be a successful one.

The Avenue Theatre announces an unusually strong list of attractions for the season. In a recent issue of a Sunday daily it is given out there will be few changes in the house force. Frank Shriner will continue in the hot office, Stage Manager Noble will continue in that position, and Doorkeeper Hugh Griffith will be found at the old stand.

Phil Hacker's compositions prove their popularity from the fact that they were many times called for during the stay of the Louisville Military Band with the soldier boys during the State encampment at Fountain Ferry Park.

Adolph Klabner goes East with the Bond co. from Lexington. He paid his home people a flying visit 25 to say good-bye. There is a bright future for this young man in the line of character work.

Buffalo Bill's Wild West Show is booked for two performances here August 28.

CHARLES D. CLARKE.

DETROIT.

At Wonderland 25-31 the D'Arville Sisters form the principal attraction in their concertion dance. Otey and Shattuck, assisted by Little Jay, appear in a travesty entitled Mangled. Miles and Ireland amuse the audience for about twenty minutes in an Irish sketch. Herbert, the human frog, performs a number of his difficult feats. Charles W. Young is a good vaudeville performer, and he appears in a monologue.

It is given out that the Detroit Opera House will open August 23, with the new Primrose and West Minstrels as the initial attraction. The bookings for the coming season having probably been entered, but have not as yet been publicly announced. General Manager George H. Nicolai, of the Brady and Starr enterprises, reports that almost the solid season at the Lyceum Theatre is booked, and that some first-class attractions are down.

Quite a number of actors and actresses are summing in and around Detroit. Among them are: Mr. and Mrs. Byron Spaul, of the vaudeville, and John G. McDowell. Mr. McDowell, whose home is in Detroit, has signed with The Broadway Girl for next season.

Mrs. Beaumont Packard writes to the Free Press as follows, and it is interesting, showing as it does the trend of the times: "Where I engage one actor for a combination, I engage twenty-five for stock companies. Last year the conditions were reversed. Manager John W. Albaugh has made his Baltimore house a stock theatre, and the Schiller, in Chicago, has turned out the same path, producing, almost exclusively, new material. Washington, Boston, Philadelphia, St. Louis, Minneapolis, Indianapolis, Brooklyn, Denver, Salt Lake, Portland, in fact, most of the Pacific Coast theatres—Louisville, Providence, and many other places follow." KIMBALL.

DENVER.

The Burglar, as produced at Elitch's week of 25, under Mr. Edson's capable stage direction, has been another of the many successful productions at the Gardens this summer, and has drawn the usual business. While well played throughout, particular praise is due to Walter Edwards for his William Lewis, the burglar. Mr. Edwards fairly electrified his audience by a wonderfully well played part, as remarkable in make-up and conception as it was artistic and strong in its enactment. George R. Edson contributed another of those delightful comedy characters old men played as Mr. only Edson can play them, while William Burrows, in a somewhat uniquely conceived comedy study, did some neat and effective work. The other characters were well handled by Jennie Kennard, Rollins Bainbridge, Ernest Hastings, Hugh Ford, and Leonard Bradley. Little Reva Aubrey, while not exactly a prodigy, still was fairly satisfactory as Editha.

A double bill, consisting of the curtain raiser Red and White and Sidney Grundy's Snowball, will hold the boards week of 1.

A double bill, Sweethearts and Alone, has drawn fair business to Manhattan week of 25. Sweethearts afforded Conter Brinker and Miss Victory Bateman excellent opportunities for artistic and versatile work, which they utilized to advantage. The production of Alone was scarcely in the nature of a dramatic triumph. Its tediousness was relieved, however, by the bright and pleasing work of Charles Lottian and Annie Buckley, whose comedy scenes constitute the only grateful remembrance of the production. Edward Mawson was not a success as Colonel Chaffee, his portrayal moving in the same groove throughout and being unfortunate in make-up. In fact, Mr. Mawson did not realize the character at all. Virginia Johnson was far from satisfactory as Mand Trever, playing it mechanically and unconvincingly. E. R. Morrison was not happily cast. P. M. Kendrick played the middle-aged little man, Straton Strawless, with uncanny naturalness.

Miss Bateman retires from the co. as leading woman 21, and will be succeeded by Julia Stewart, who will open in Casanova, which is the attraction announced at Manhattan week commencing 1.

The regular stock season at Elitch's Gardens will close August 21 and be supplemented by a short season of vaudeville. The stock season at Manhattan will probably continue until the middle of September. Both resorts will find it necessary to close their stock seasons earlier than usual on account of so many members of the co. having even at this early date secured engagements for the season of 1898.

Jennie Kennard has signed with Manager John W. Albaugh as leading lady for the stock co. which he will place in his Lyceum Theatre at Baltimore, opening September 27, and Mr. Albaugh is to be congratulated upon his selection. Jennie Kennard has played five seasons of stock work in this city, which is certainly a test of the versatility and popularity of any person, and her career here has shown a series of successes. While equally at home in emotional or comedy roles, she is admirable as an emotional actress, her acting being characterized by remarkable intensity and perfectly legitimate and artistic methods. Not only that, but to a thorough knowledge of her art she adds a womanly personality and charming stage presence; and besides, she always wears her costumes beautifully and in excellent taste. Rollins Bainbridge has signed with Manager Piton and will play the leading business with Chaucer Oloott this season. Miss Bainbridge has scored a popular and artistic success with the Elitch co. here this summer. Besides having unmistakable talent and acting with most commendable spontaneity and naturalness, Miss Bainbridge is also fortunately blessed with a pretty and pleasant face and winsome personality. Judging by her excellent work of this summer as a criterion, it is safe to predict a brilliant future for this young woman, who ranks high as an ingenue in the best sense of this much abused word.

Among other contracts that have been made by members of the summer co., here are those of Leonard Bradley and Margaret May, who go with the stock co. at Albaugh's Lyceum Theatre, Baltimore; William Burrows, who has signed with May Irwin; Charles Lottian, who goes with The Tarrytown Widow; Annie Buckley, who will be a member of The Girl from Paris co.; and Victory Bateman and H. Coulter Brinker, who will play leading business in the stock co. at the Imperial Theatre, St. Louis.

Owing to the burning of the Broadway Casino, near Colorado Springs, the concert season there necessarily ended abruptly, and Herr Ferdinand Stark, the leader of Stark's Orchestra, was in the city 25.

Virginia Johnson and Edward Morrison will leave for the East 7.

Sig. Badell, Cavello's Symphony concerts on Friday afternoons have been especially attractive features of Elitch's this season. Sig. Cavello having proven a most satisfactory leader.

The Civic Federation is waging somewhat of a war against the billboards, and is seeking the passage of an ordinance preventing their erection in the residence portion of the city, and also regulating their size in the business districts. The Federation is being vigorously fought by Jim Curran, who has a practical monopoly in his line in this city. It is hard to predict the outcome, but as Mr. Curran has invested a great many thousands of dollars in his business, it is fair to assume that he will fight to the end.

F. E. CARSTADT.

PITTSBURG.

What heretofore was but mere rumor in relation to a deal whereby Manager Harry Davis was to control the vaudeville houses in this city, has at last been confirmed as a fact. Under the arrangement consummated between Manager Davis and John D. Hopkins, the Western circuit of vaudeville houses will be strengthened by the addition of the Avenue Theatre and the New Grand Opera House, thus insuring to performers booked an engagement of at least twenty consecutive weeks. The bookings of the Duquesne will go to Manager Davis' houses. As to the Duquesne, it will in all probability again join the ranks of the legitimate. It is likely that the attractions booked for the New Grand Opera House next season will be transferred to the Duquesne.

One of the best stock co. obtainable is in process of formation for the Avenue Theatre. Koster and Bial's attractions will be seen on the Western circuit. The improvements at the New Grand are steadily going on, and the combination theatre—New Grand and Avenue—will be one of the finest in this country.

Manager R. M. Gulick of the Bijou circuit, is en route from Antwerp, and will reach port in a few days. The Bijou is undergoing extensive and costly improvements.

Very few changes will be made in the corps of attaches at the Alvin this coming season.

E. J. DONNELLY.

CLEVELAND.

The Garden Theatre Opera co. sang Gilda-Gilda week of 25 and pleased the large audiences that have favored Balthazar's Gardens. The cast was a good one. Carrie Roma took the dual role acceptably, and William Pruetto appeared to advantage as the fiery Moor. Harry Brown's Bolero made a hit. Week of 1, 11 Traviata.

Buffalo Bill's Wild West Show will be here 18.

Beach Park had a big vaudeville co. all week of 25.

Charlie King, a Cleveland boy, who has made quite a reputation as a stock actor, being with Frawley's San Francisco co., is spending the summer with his mother in this city. Mr. King has signed to appear with the Avenue Stock co., Pittsburgh, opening August 7.

Manager La Marche is negotiating with parties looking to an entirely new co. to close the season at Balthazar's.

The races at the Cleveland Driving Park were the main attraction week of 25. Charles H. Henshaw, late manager of the Cleveland, is in the city, and will leave Mrs. Henshaw and his son here while he is on the road.

The veriscope, showing the Corbett-Fitzsimmons fight, has been holding forth at the Lyceum week 25 for the benefit of the striking coal miners.

WILLIAM CHASTON.

INDIANAPOLIS.

For the week 25 Manager Frederick A. Sullivan, of Wildwood, arranged The Cotton Spinner, and at the opening performance a large audience was present. Oliver North Sullivan, Al. H. Bailey, and Frederick A. Sullivan assume the principal parts, and the play goes more smoothly than any presented so far this season. An earnest effort is being made

to attract the best class of people, and the plays given have all been clean and attractive. Lew Warner adds not a little to the amusement by his clever topical songs between the acts, and Oliver V. Sullivan ably assists in this direction.

Fairbank still attracts large crowds, and is being quite freely advertised by a number of preachers who have seen fit during the past few Sundays to attack this place as being disreputable because beer is sold. It remains to be seen what effect these attacks will have, as up to the present time the best class of people has been present nightly. Oten-dorf's orchestra renders popular music, and in the Casino is Professor T. A. Schum's exhibition of butterflies, bugs, and reptiles. Kiesel's has two concerts daily by the Ladies' Orchestra, assisted by J. W. Merrill, cornet soloist.

The Empire will be opened August 30, the Park about the same time, and English's late in September.

W. W. LOWRY.

PORTLAND.

At the Marquam 29 Charles E. Yale's The Twelve Temptations played a return night to large house. Dark 21-25. Daniel Frohman's Lyceum Theatre co. in The Prisoner of Zenda and The First Gentleman of Europe, August 2-4.

Third Street and Cordray's continue dark.

Ralph Pincus, ahead of Daniel Frohman's Lyceum co., arrived 25.

Catherine Cogswell, well and favorably remembered here for her excellent interpretations in leading roles with Wardie, James, and Keene, is summing at Foley Springs.

Mrs. John F. Cordray, wife of Manager Cordray, of Cordray's, is seriously ill at her home. The illness began in San Francisco about three weeks ago, and hastened her return here.

Dr. Horace E. Littlefield, a prominent member of

Portland Lodge of Elks, No. 142, left here 24 for the

Klondike gold grounds. He is fully equipped for a

year's stay in that region, and while absent, in con-

nection with his gold-hunting, will act as special

correspondent for the Portland Oregonian. Excite-

ment here over the Klondike is unprecedented. There isn't a miner's pan to be had in town.

O. J. MITCHELL.

CORRESPONDENCE

ARIZONA.

PHOENIX.—PARK THEATRE (Arthur Gruber, manager): A. Y. Pearson Stock co. in The Derby Mascot, 25-29; Irish Hero, 29-31; Uncle Tom's Cabin, 19-21; East Lynne, 22-24, playing to good business the entire week. Frances Field-Castilla is deserving of special mention as Lady Isabel Carlyle in East Lynne. In this character she proved herself to be a splendid actress, and her performance was a great success. The loss of her boy brought tears to the eyes of the audience. In fact, the entire co. is strong. Ricardo Castilla has been especially engaged for The Derby Mascot.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Frohman's Lyceum Theatre Stock co. closed a successful engagement of four nights 24, appearing in The Prisoner of Zenda, The Mayflower, The First Gentleman of Europe, and The Late Mr. Costello to large and highly pleased houses. J. K. Hackett, who is a great favorite here, had many curtain calls, and was taken to take a fall out of the many yel-lowtail. Manager W. N. Lawrence, of the Lyceum co., was entertained at a Spanish dinner by Treasurer Will Conant, of the Los Angeles, during his stay here. James K. Hackett was tendered a reception by the Jonathan Club at their rooms 21.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gofob and Co., lessees): Lyceum Stock co. 25 for a three nights' engagement; advance sales large. —OAKLAND THEATRE (Frank W. Stocken, manager): Bates' Stock co. in A Celestial Maiden 19-25. This was the second week of this production, and the attendance was even greater than that of the preceding week. Ola Humphrey repeated her former success, and the entire co. deserve credit for the clever production. Coming: Elford Dramatic co. in The Showaway 25 August 1.—ITEM: Manager Stocken, of the Oakland, gave a special performance of The Celestial Maiden afternoon of 22 for the benefit of the San Francisco professional.

SAN DIEGO.—FINCHER OPERA HOUSE (John C. Fisher, manager): Daniel Frohman's Lyceum Theatre Stock co. in The Prisoner of Zenda, 19; The First Gentleman of Europe, 20; fair business.—NEW FIFTH STREET THEATRE (Robert H. Gaylord, manager): Gaylord's Comedians in School, 16, 17; Matrimonial Mixture, 19-21; poor business.

COLORADO.

CRIPPLE CREEK.—NEW GRAND OPERA HOUSE (M. B. Goldstone, manager): The Columbia Opera co. will open August 2 for a week's engagement, giving a change of opera each night. The demand for seats is large. Manager Goldstone has all the attractions of the Silver circuit booked for the Grand, and the season promises to be the very best in the greatest gold camp on earth.—BUTTE OPERA HOUSE (John F. Vandaman, manager): The Bittner Theatre co. 25-31.—ITEM: The Cripple Creek Lodge of Elks, 318, gave a social and dance to their friends Friday evening, July 25. Harry Biggs, manager of the Columbia Opera co., was entertained by some of his old friends, Mike Goldstone and Otto C. Floto.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): Columbia Comic Opera co. 25-31.—TEMPLE THEATRE (C. W. Hascall, manager): House dark.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, manager): The Bittner Theatre co. week 19-25 gave good performances at popular prices. Besides the well selected drama the triograph was a great drawing card. The plays presented were: Monday, The Millionaire's Wife; Tuesday, The Tramp's Daughter; Wednesday, The Galley Slave; Thursday, The Fire Patrol; Friday, The Temptations of Money; Saturday, Master and Man; Sunday, specialties.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE: The merry war continues as to who shall control the theatre during the coming season: Frank Miller, the coal dealer, to whom the property was sold by Trustee Staples, is rampant over the efforts to keep him out of possession and threatens dire things; Walter L. Rowland, Mr. Miller's appointee as manager, is busy looking for the season; he announces The Girl from Paris, The Circus Girl, and Joseph Jefferson as samples of what are to come; Mary E. Hawes, last season's manager, is still in actual possession, and busy booking too.—THE AUDITORIUM (Edward C. Smith, manager): Everything is practically ready for the opening August 16, and Manager Smith has already secured the confidence of local people by his up to date business methods and ideas.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Simpson and Edmunds' Stock co., of Butte, Mont., one week 25.

POCATELLO.—OPERA HOUSE (H. B. Kimpert, manager): Edmunds and Thompson Repertoire co. to very poor business 22-24. Tit for Tat, The Ballet Girl, and The Ticket of Leave Man were fairly presented.

ILLINOIS.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Coming: Richards and Pringle's Minstrels August 2.—ITEM: An unprecedented amount of building and public improvements is in progress here; shops working full time, and all indications point to a successful theatrical season. Among the attractions booked at the Auditorium are: Kever attractions, a hired girl, Under the Red Robe, Milk White Flax, Twelve Temptations, Primrose and West's Minstrels, Clay Clement, Sowing the Wind,

Robert B. Mantell, Bo-Peep, The Mysterious Mr. Bugle, Rice's 152, The Girl from Paris, Captain Impudence, Secret Service, Prisoner of Zenda, The Bostonians, In Gay New York, Banquet, McFadden's Row of Flats, The Sporting Duchess, Wilton Lackaye, Lewis Morrison, The Girl I Left Behind Me.—Manager Berquist is home from Wisconsin.—Stage Manager Johnson is in St. Louis attending the Bluecoats' Convention.—Treasurer J. F. Head, of the Auditorium, is manager of Head and Westland's Players, who take the road from Kansas City about October 1, traveling by private car, with twenty-two persons, band and orchestra. Mr. Head will leave his position here in September. He has booked a route of forty weeks. Sam J. Hoffheimer, who has held the position of chief usher for the last three seasons, succeeds Mr. Head as treasurer.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Great New York Circus 26 to fair business.—ITEM: Adolph Gifford, Steve Norton, and R. P. Whitney, of Freeman's Minstrels, left 24 to join Hamber's All Stars, opening at Monmouth, Ill., 25.

LITCHFIELD.—RHODES' OPERA HOUSE (Frank Eager, manager): A Box of Monkeys pleased a crowded house 25, the piece being done by local talent. Manager Eager has booked a splendid line of attractions for the season.

ROCKFORD.—HARLEN PARK (Frank Leake, manager): The patrons of this popular resort are treated to excellent performances of large audiences are the result. Gus Cohen has resigned from the co., and will be missed by his many friends.

INDIANA.

NEW HARMONY.—THALL'S OPERA HOUSE (Will Mumford, manager): Some of the professionals summing here, assisted by our best local talent, volunteered in giving a continued performance night of 24 for benefit of the Reverend Mr. Earl, pastor of St. Stephen's Episcopal Church; the event proved a great success; the performance consisted of sketches and specialties, Emma Butler and Harry Robinson, in their sketch of The Widow Win-him's Strategy, were well received. Miss Butler made an ideal widow, and Harry Robinson played the music teacher to perfection; Julia Bennett and Lew Sutherland, in A Dutchman's Shoe, were the life of the evening; Ella Bennett and Emma Wolfe, in their black-face specialties, made a hit. The style of the performance was new to theatregoers here. The house was crowded, standing room being at a premium early in the evening. Among the audience were two of the leading ministers of the place, and the reserve seats were nearly all sold to church-going people. The entire performance was a success, and netted the church a handsome sum.—ITEM: Margaret Dale-Owen and Emma Butler leave soon to join The Howser Doctor co., both having prominent parts in that play.—Mr. and Mrs. Walter Hammett left a few days ago to join their co. in Asheville, N. C.—Grace Zaring, an eight-year-old girl, has a prominent part in The Howser Doctor. Dale-Little Grace is a grand child, and a very talented child.—Julia Bennett and Lew Sutherland will leave soon to join their co.—Grace Golden, the Posey County nightingale of the Castle Square Opera co., is expected home soon for a few weeks' rest.—Martin Golden, the veteran manager, will leave soon to join Lincoln J. Carter's forces. He will go out as manager of one of Carter's new plays.—Mrs. Eno Miller Wolfe contemplates making a trip South this season, giving banjo recitals.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): Manager Heverin has just returned from Chicago, where he has been in the interest of the house. He reports prospects for next season as very favorable.—ITEM: Montgomery W. Lewis left 25 for Richmond, Ind., where he will join the Graham-Edwards co. This is his fourth visit with that co.—Burt Hodgkins and wife, professionally known as Grace Leith, visited friends here 25-31 while filling an engagement at Phoenix Hill Roof-Garden, Louisville. They have been engaged for principal parts with Rontfrow's Jolly Pathfinders, which co. they will join August 8 at Chicago.—Ned O. Risley has been re-engaged for the part of Jim Mason in Human Hearts.—Allan Hampton, who has been engaged for some time with an affection of the eyes, has entirely recovered, and will again assume the stage management of The Heart of Chicago.—Madeleine Shirley has just completed her new burlesque, Little Ivantoe, which will have an early production.—Jack Lodge has gone to San Francisco, there to direct Lincoln J. Carter's Western co.—Ned Monroe and Jerry Hart will star next season in The Girl Matinee Girl under the management of Ed P. Hilton. Ida Pomeroy will also be a member of that co.—Fred J. Beaman has written a new sketch for Hodgkins and Leith, which possesses unusual merit. William Francis Binder's new comedy, The Three Musketeers, will be produced by Allan Hampton and Ed Rowland at the close of the regular season.

ELKHART.—BUCKLEY OPERA HOUSE (David Carpenter, manager): The season of open August 30. The house is being decorated and furnished in first-class style, and the bookings for the season are better than ever. The management expects a good season.

BRAZIL.—MCGIBSON OPERA HOUSE (C. O. Shultz, manager): The manager is making a number of changes in the house. He has enlarged the scenery loft, which enables him to handle the largest scenery on the road. The balcony and gallery are being re-modeled, greatly increasing the capacity of the house, and the old seats are being replaced with new upholstered opera chairs.—ITEM: The Brazil Concert Band, which is noted for being the best band in the State, will give open-air concerts every Thursday evening.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Tennessee's Partner will open the season on August 20.—ITEM: Bert Walker left here 22 to join Punch Robinson's co. at Asheville, N. C., where they open the season.—Richard C. Bennett, of A Round of Pleasure co., is here on a visit to his parents. He goes with the May Irwin co. next season.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The regular season will open early in September. As yet no attraction has been booked for the week of August 16, race week.

IOWA.

DUQUETTE.—GRAND OPERA HOUSE (William T. Roehl, manager): House dark.—RHOMBING PARK (Raymond Specialty co., lessees and managers): Still continues to draw large audiences and give good entertainments.—ITEM: The Grand Opera House has been in the hands of carpenters, decorators, and restorers the past two weeks. The stage has been enlarged and the girders widened to 46 feet. This will enable the largest and best attractions on the road to do full justice in producing their plays and hanging their scenery.—Duluth has been credited by four-fifths of the managers here the past season as the best one-night stand in this locality.—The season is being pretty well booked, and another month will see the opening of what promises to be the best theatrical season for many years.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Boell, manager): House dark.—ITEM: Treasurer Harley Round and wife are spending the summer in Colorado.—Mammoth Repertoire co. did a fair business in a tent 19-21.

CEDAR RAPIDS.—ITEM: Malcolm Williams seems to have thoroughly enjoyed his vacation, and left 3 to join The Heart of Maryland co. at Kansas City, en route to Erie, Pa. While here he has composed a number of songs which will be published soon.—Charles McLaughlin, the very promising young actor, who has been spending the summer with his parents in this city, has secured an engagement with a stock co. in Denver. He left for that city 3.

FORT MADISON.—EMINGER GRAND (Elliot Alton, manager): The Lyceum Vaudeville co. opened a week's engagement 26 to a fair house. The co. is composed of some very good artists, chief among them being Johnston and McKay, contortionists.

KANSAS.

TOPEKA.—ITEM: The fairy spectacle of Cinderella was given by local children 19-21 for the benefit of the "Fall Festival" Fund and was a great success pecuniarily and otherwise.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Bund Stock co. closed a successful engagement 24; the entire co. was good, and the large audiences were most appreciative.—ITEM:

After the performance Saturday night the members of the co. were invited to the home of Mr. Vortner Johnson, where they, with a few of Mr. Johnson's intimate friends, enjoyed a luncheon.

MAINE.

PORTLAND.—PEAK'S ISLAND PAVILION (Bart McCullum, manager): Noble week of 25, including exceptionally large houses. Miss Leigh and Mr. McCullum carried off the honors.—FOREST CITY RINK (George W. Gordon, manager): An excellent and sensational aerial exhibition 25-31, attracting goodly crowds.—NEWARK PARK THEATRE: The Edmans, a brilliant coterie of musical artists, had an attendance daily.—COVE THEATRE: William Wolf Brothers, managers: The best variety show of the season is on here week of 25, including Pitching Brothers, the Allens, Clifford Sisters, and Crowley and Foley, to excellent business.—ITEM: T. P. Bridge-land, of the Pavilion co., although playing his first year here, has made hosts of friends. He is also an excellent actor; in fact, we can truthfully state he is the best stage villain ever seen on the island, and his portrayal of Prince Zoroff in Moths week of 19 was a master stroke.—William H. Pascoe was in Boston 25.—Mr. McCullum has just closed a contract for the coming season for the Grand Opera House of St. Louis, where he is to be comedian and stage director.—Manager Buckley, for Odis Skinner, and Riley and Harris, of Boston, are in town attending the Bigby races. While here they are the guests of Mr. Pascoe.—William H. Crane was in town 23 and inspected the new theatre, with which he was much pleased.—Mr. Fay of Fay Brothers and Horsford, Lowell, lessees of the new theatre, is passing a few days at the Congress Square Hotel. Mr. Fay says the new house will be ready for business September 1, but declined to state what co. would open it until a little later.—Grace Atwell writes that she will be in Portland August 1.—Mr. Pascoe is taking his first week's rest, 25, since the season opened, and Grace Elwood made her first bow to the public here 25 as Madeleine Mifflin in Moths, and made a good impression.—After the close of the evening's performance 9 McCullum's entire co. became the guests of Camp Edgewood at their cottage on Central Avenue. The cottage was gaily decorated with Japanese lanterns, hunting, and flags. Refreshments were served, and vocal and instrumental music was enjoyed until a late hour. Each member of the co. received a handsome card with an orange and black ribbon, inscribed: "Camp Edgewood, 1897." Evening Social Tendered the McCullum Theatre Co. at Peak's Island, Friday Evening, July 24, 1897.—Fred G. Spinner is president, who, with Messrs. Hain and Willis, was in charge of the entertainment, which proved a most happy affair.

DELFAC.—OPERA HOUSE (F. E. Cottrell, manager): Lillian Tucker co. in repertoire to good business 25-31. Joseph Green billed for week of August 2.

MASSACHUSETTS.

LOWELL.—ITEM: The Lake View Theatre Opera co., after an ineffectual struggle for existence, closed 24. It was weak at its birth, and the lack of proper care and attention was anything but promising that it would ever back in the sun of popularity.—Fox and Ward's San Francisco Minstrels are at this resort for week of 25.—The Tyler Troubadours are entertaining at Willow Dale 25-31.—The Alabama Troubadours have returned to Glen Forest for another engagement 29-31.—Scenic Artist David Richards is still actively engaged in transforming Music Hall's stage from wooded dell to foam-flecked marines, etc. Mr. Boddy is a conscientious and painstaking manager, who is ever endeavoring to improve his house, both from the actor's and auditor's standpoint. The theatre will open August 22 with The Dazzler as an attraction.

FITCHBURG.—WHITNEY OPERA HOUSE. ITEM: John E. Oldfield, of this city, who managed this house in 1895-4, will again take charge, and he assures your correspondent that the house will be run in first-class style. The chances to be made in the house will be confined almost entirely to the stage, which will be thoroughly renovated and overhauled. C. C. Hill, of Boston, will commence at once to paint new scenery, and changes will be made whereby the stage will accommodate almost any attraction on the road. The bookings are very satisfactory. Mr. Oldfield will install most of his former attaches, and the house will open for the season about September 1.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): ITEM: The season will open August 19 with Tony Pastor's co., followed by Primrose and West's Minstrels 23.

MICHIGAN.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): The Ed R. Salter and Al. W. Martin Uncle Tom's Cabin co. played to standing room only 19-25. The Clemens Case, by home talent, under the direction of Willard Newell 23.—ITEM: A good; crowded house. Manager T. J. Elton is arranging to produce the play at Traverse City. Veriscope of the Corbett-Fitzsimmons fight showed to a crowded house 24, 25.

GRAND HAVEN.—OPERA HOUSE (A. E. Andrews, manager): House dark 17-24. Coming: Salter and Martin's Uncle Tom's Cabin co. 31.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The season will open with Tennessee's Partner September 2.

BAY CITY.—Wagon's Opera House (A. E. Davidson, manager): Veriscope 21 to large audience. Al. G. Field's Minstrels 25 gave pleasing performance to fair house. The Barnum and Bailey Circus is billed for August 12.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Jack Hoefler, manager): Van Dyke and Eaton co. closed here 24 to a week of S. R. O. business, and gave such satisfaction that by request they return to play August 2 and week. Coming: Andrews Opera co. 26 to a big advance sale. Fontaine and high class vaudevilles for annual fair week August 24 and week.—ITEM: The Andrews Opera co. gave The Pirates of Penzance at their Summer home on Lake Tekonah 25, on a floating stage, before an immense audience; general satisfaction given.

HANKATO.—HANKATO THEATRE (Jack Hoefler, manager): The Andrews Opera co. to a return date 22; receipts \$390.75. Van Dyke and Eaton opened their return engagement 28; house sold out at noon; turned five hundred people away in the evening. Fontaine's Merry Maids will open a six weeks' engagement over the Hoefler Circuit, at Hankato, August 2 and week.—ITEM: Lake Tekonah was formally opened by the Andrews Opera co. in The Pirates of Penzance 25. The Van Dyke and Eaton co. and Jack Hoefler attended the opening.—Manager Fuller, of Albert Lea, Minneapolis, was a caller 26.

MISSOURI.

WARRENSBURG.—PEOPLE'S SPRINGS CASINO (J. H. Christopher, manager): People's Springs Dramatic co. did the best business of the season week of 18-24. ITEM: Valentine Malmberg closed with this co. 15.

MONTANA.

BUTTE.—MURRAY THEATRE (John McGuire, manager): The veriscope of the Corbett-Fitzsimmons Carson fight week of 18 opened to a \$400 house Monday night at \$1.50 for a seat and \$1 gallery. There were fifty odd people down stairs Tuesday evening, and the rest of the week was no better, although prices were reduced to \$1 and 50 cents 25. As an exhibition the entire affair is a rank imposition, but it is going out over the State, starting 25. Wright Huntington's excellent stock co. returns to-morrow, 26, for a week of Young Mrs. Winthrop.—PAVILION THEATRE (Dick Sutton, manager): The stock co. in Twisted Up to light business all week; performance good. In the olio were Johnson and Landon, a wonderful pair of men, who closed for Omaha to-day, 25. Week of 26 The Hyacinthe. The stock co. are at Columbia Garden this (Sunday) afternoon and evening, with over 1000 paid admissions at 25 and 10 cents, the admissions all going to Sutton both after-noon and evening during the rest of the season. Harry Romaine opened to-day for two weeks, and the Zanfuttas will appear August 1 for two weeks.—ITEM: Gentry's Dog and Pony Show crowded their canvas the entire week of 18.—Dick Sutton's 25 co. is playing to the capacity of his 8-foot canvas at every stand over the State.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Contract: Samuel J. Burton and co. in St. Perkin's 25-31.

GREAT FALLS.—GRAND OPERA HOUSE (Parks and McFarland, managers): The Huntington Broadway co. in The District Attorney. 21: Moths. 22: Turned Up. 23: and Bronson Howard's Young Mrs. Winthrop, with matinee of Moths. 24: performance excellent and to crowded houses.

ROZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Dark 19-24. Gentry's Dog Show August 2.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): It has been clearly demonstrated that opera at popular prices will attract here even in warm weather. The Waite co. has in two engagements of three weeks each shown this to be a fact. The attendance at each performance was very large, and the audience well pleased. The opera sung during the week beginning 26 were Fra Diavolo, Lucia di Lammermoor, Mlada, Bohemian Girl, Mlada, and The Two Vagabonds. The engagement closes 31 and the co. goes to Troy for two weeks. The Flinto, hypnotists, begin a two weeks' engagement August 2.

POKE.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Coming: Al J. Santelle Comedy co. week of August 2.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Waite's Opera co. will begin a two weeks' engagement 26. This house has been thoroughly overhauled during the summer. New stage, new and extra dressing-rooms, with water and marble basin in each room, have been provided, and the house will be lighted by electricity throughout. Many of the best attractions on the road have been booked for the coming season.

UTICA.—OPERA HOUSE (H. E. Day, manager): House dark. Items: Treasurer Warren R. Day and wife are summering at West Eaton, N. Y.—Ada Napier is spending her vacation at Alexander Bay.—Aurie Dagwell, of this city, has signed for Nature, and David L. Down for The Girl from Paris.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Primrose and West's Minstrels are booked for August 1-4, and the regular season of the house will open with the Wilbur Opera co. August 30-September 4.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The J. Al. Sawtelle co. in repertoire consisting of On the Hudson, The Captain's Mate, True as Steel, Maine and Georgia, and The Midnight Call 15-21: business satisfactory.

ELIZABETH.—LYCEUM THEATRE (Wagner and Reis, managers): The Payton Comedy co. August 2-7. Items: Edwin F. Mayo will open his season 28. Paul Phoebe Wilson at the Lyceum September 10. Mr. Mayo will assume the title role, and many of the original company will be in the support. Rehearsals will begin at Crockett Lodge, Mr. Mayo's home at Canton, Pa., August 23.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): House dark. Items: Walter G. Horton passed through this city 28 en route to New York, the Summer Stock co. with which he played during the season having closed. Manager Sternberg has many excellent attractions booked for the coming season, and is constantly adding to the list. Among the companies already booked are: Madame Sans Gêne, Sousa, Denman Thompson in The Old Homestead, Henshaw and Tenbrook in The French Ball, Gilmore's Band, Hearstone, Gonzalez Opera co., Madeline of Fort Reno, Blue Jeans, Bancroft, Shore Acres, Boy Wanted, and others.

SARATOGA SPRINGS.—GRAND OPERA HOUSE (J. P. E. Clark, manager): The Corne Payton Comedy co. open a week's engagement in repertoire August 2-7. Items: The members of the Corne Payton co. are all here and hard at work rehearsing. Manager Denison states that the scenic effects will surpass anything ever presented by this co. No theatre scenery will be used; every production will be mounted and staged with Mr. Payton's own scenery and properties.

WATERLOO.—SHATTUCK OPERA HOUSE (S. Owsicki, manager): House closed. Items: Della Eiven, who has been with a Summer opera co., is visiting her parents here. The outlook for the season of W-10 is most promising. The opening up of the newly discovered oil and gas territory in this immediate vicinity is attracting many people here, and business of all sorts has experienced a boom. Manager Owsicki has booked many notable attractions and the theatregoers are already looking forward to the opening of the season.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Slators, managers): Coming: August 4 Marie Dressler and a star co. of specialty artists in aid of Free Ice Fund of the Herald.—CONVENTION HALL: Concert, cake-walk, and pie-eating contest, ending with a ball, was the entertainment given 28 by the Monopole Waiters to a large audience; every one well pleased. Items: Grace Boyer and Clifford Pembroke, of the Olga Netherole co., presented a comedieta, A Pair of Lunatics, in the parlors of Doctor Strong's Sanitarium 26 to a delighted audience. Henrietta Cady, pianist, of New York, has arrived here for the season.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): Carmen was presented by the Susie Kirwin Opera co. 25-31, and business was excellent; Miss Kirwin, in the leading role, was ably supported by Clayton Ferguson and Maude Poole; the costumes and scenery were handsome, and the chorus was well drilled and efficient. Cook's Opera House (S. S. Shubert, manager): The Cummings Stock co. appeared in a change of bill each day 25-31, presenting Arabian Nights, Turned Up, Our Boys, Woman Against Woman, The Golden Giant, and Our Regiment; the attendance was large, and the work of the excellent co. was liberally applauded.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): House dark week ending July 24. Items: A repertoire co. is being organized here, to be known as the Betts-Loomis co., presenting a repertoire of original high-class comedies and dramas. They will open the season August 16 at Brainerd, Minn., under the management of Alfred Molander. Herbert Betts is here for a ninety days' residence and Miss Amele Loomis, who is summering at Catskill, N. Y., will leave there about August 2. Rehearsals will commence August 8. The following are the people engaged: Earl Caudinck, Jessie Brink, Louie Graham, Edwin A. Davis, Herbert Betts, Amele Loomis, Charlie Metcalfe, Alfred Molander, Frank H. Daniels, and Dot Goldy.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): McEwan, the Scotch hypnotist, will be here for a week commencing August 2.

OHIO.

DAYTON.—Items: John W. Vogel, proprietor and manager of Darkest America, was in the city calling on friends 24. His attraction will open the Park Theatre 25-31. Murray and Mack's co. will conduct their rehearsals in this city at the Grand Opera House, beginning the early part of August.—John McKinney, of De Wolf Hopper's El Capitán, was in the city 22, attending his sister's funeral.—Ollie Young, the graceful and expert club swinger and juggler; Park Byrne Appello, the Adonis of the wire, and Arion, the high rope walker, made distinct hits in their respective specialties in Harry Feicht's Cuba, which was produced 19-21 and 24.—Manager Harry Feicht is considering flattering offers to put on Cuba at this date, as well as several other prominent plays.

LIMA.—Items: Manager Hyde is engaged in making many elaborate improvements in the theatre in the way of new scenery, seats, and decorations.

KENT.—Items: The Kent Opera House was sold at sheriff's sale 17, and was purchased by the Cleveland Loan and Trust Company. The house will be newly papered and receive a thorough cleaning. C. D. Livingston and C. M. Davis have assumed the management.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): Coming: Al G. Field's Minstrels, August 16.—Items: Manager Boda's regular season will open about September 13.—Arthur Miller, composer of "Ship Ahoy," is in the city.—Walter Furber, of Los Angeles, Cal., is in town. He will do advance work for Al G. Field's Minstrels.

MARSHALL.—NEW ARMY (G. C. Haverstick, manager): Hi Henry's Minstrels will open this house August 9. Coming: McCauley-Patton co. 16-21, repertoria.

ELYRIA.—The City Council passed an ordinance 27 to license bill posting; \$25 was the sum fixed.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): Charles H. Yale's Twelve Temptations 19 to a large and well-satisfied audience; performance excellent.—Items: Walter L. Main's Circus will exhibit here 24.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRING PARK THEATRE (H. B. Griffiths, manager): The Novelty Comique co., under direction of Mr. John Grievia, delighted large audiences despite the unfavorable weather. 28-31: Grievia and Curtis, sketch artists, and Cole and Curtis, dancers and vocalists, made great hits; other strong members of the co. are Thompson and Burnell, musical comedians; Riley and Hughes, eccentric comedians, and J. C. Williams, ventriloquist; their work so pleased that Manager Griffiths engaged them for another week August 2-7.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Kane Opera co. produced The Masque in lively fashion 25-31: Minnie Jacobs was a charming Bettina, Minnie Emmett a handsome Princess, Robert Kane a fine Pippo, and Edward Egleton and Charles Meyer very funny as Lorenzo and Rocco respectively. Rip Van Winkle August 2-7.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): The Burton-Stanley Farce Comedy co. closed a season of two weeks to fair business 26, and were followed by Simmons and Slocum's Minstrels 28 for a week.

ROVERSFOOT.—ROVERSFOOT OPERA HOUSE (Charles H. Detweiler, manager): Veriscope co., Stewart and Brady, managers, producing Corbett and Fitzsimmons' contest 26 to good business and appreciative audience. House dark rest of week.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): The season will open August 31 with Hi Henry's Minstrels. The outlook for business exceedingly bright.—Items: Manager Way is also owner of Pierce's Opera House at Phillipsburg, Pa., and is looking attractions for both houses.

WILLIAMSPORT.—VALLAUNT PARK: Stanley's Opera co. 25-31 in Billie Taylor and Said Pasha to fair business and pleased audience.—Items: George Buib, of the Buib Comedy co., has accepted the position of local manager of the Lycoming Opera House for Wagner and Reis. He is very popular here.

READING.—CARSONIA PARK PAVILION (Frank V. French, manager): Gonzalez Opera co. gave a very good production of The Pirates of Penzance week of 28.—THE CASINO (H. Rudy Heller, manager): The Elie Vandeville and Comedy co. gave a good performance week of 28: Wallace F. Koller, former manager of The Casino, severed his connections with the house July 24. Mr. Heller will manage the theatre during the rest of the season.

SOUTH CAROLINA.

ANDERSON.—OPERA HOUSE (O. U. Breazeale, manager): Bertram and Willard in The Midnight Fire 22: good entertainment; good house. By special request they will return in the near future.

CAMDEN.—OPERA HOUSE (W. F. Malone, manager): The Pied Piper of Hamelin to fall house 26, and repeated with equal success 28. This is an operetta written and composed by an amateur, J. W. Tillinghast, his first effort. All the participants were amateurs. The music is effective, and while at first critically received by an intellectual audience of music lovers, was loudly and frequently applauded. The plot is taken from a poem by Browning, and Mr. Tillinghast has deftly woven into it a little love story. He will make some changes, and have a libretto printed and copyrighted at once. In the meantime neighboring towns in the State will be visited and the operetta produced by amateur talent.

TENNESSEE.

NASHVILLE.—The Festival Jubilee Concerts arranged for 25-31 at the Tennessee Centennial close the engagement of Innes and his concert band, and the prospects are most flattering for crowds from all over the State. Grand opera will be given 28, international music 29, and a special programme introducing all the national and State troops in camp at the exposition will be presented 30. This will be known as "American Day." A grand chorus of five hundred voices trained by Innes will take part in the six concerts, and the following soloists have been engaged: Miss M. G. Miner, soprano; Madame Rosa Linde, contralto; W. O. Wilkinson, tenor; W. C. Denline, baritone, and A. M. Hawthorne, basso. Innes has during his two months' engagement here become very popular and given perfect satisfaction, and his band will long be remembered by the visitors at the Tennessee Centennial. August 2 Victor Herbert with his famous band comes for four weeks.

MEMPHIS.—Items: Monte-Donico, who has been spending her vacation at her home here, left for New York 25.—Oscar P. Simon, supported by Esther Wallace, has signed with S. D. Hill, of this city, and will be under his management in the coming season.—B. S. Douglas, manager of the Grand Opera House, returned from New York July 25.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Jubilee week, 19, celebrating the fiftieth anniversary of the entrance of the pioneers into the Salt Lake Valley, July 24, 1847; a local co., composed of old-time Thespians, led by the veteran Philip Margetta, presented The Charcoal Burner, followed by a farce house, and is very fair from the Mormon standpoint (although Mr. Homer, the author, I am told, is in no way connected with the faith). The Mormons do not take kindly to it, feeling as they do an aversion to having the matter made the subject of a play, even though the author has catered to their ideas. The play gives evidence of ability on the part of the author, who will no doubt be heard from later. The Jubilee has been a big thing for a city of the size of Salt Lake, and is pronounced a success by all. The unveiling of a statue to Brigham Young formed the first day's exercises 26. On 21 there was a street pageant by day, and at night Professor Stephens gave a concert in the Tabernacle to an audience of twelve thousand; 22 there was a children's pageant by day, Tabernacle Concert Band contest at night to good audience; 23, an industrial pageant by day and a spectacular pageant at night; 24, a mammoth pageant day and night. At Saltair Beach, Philon and Speedy, the tower workers and high divers, gave exhibitions all the week, in addition to the usual attractions. At the Exposition Buildings Ben Hassen and his Arabs have given exhibitions. It is estimated that there were fully a hundred thousand people in the city during the Jubilee.—Items: H. F. McGarvie, who has figured as an assistant director-general of the Jubilee, will now devote his attention to the management of the Grand Opera House.—The Homer-Ross co. will play a Summer season at the Lyceum, opening 26 in The Plunger; 28 come all over the house.—Clawson, the hypnotist, gave performance in a large hall to packed houses 21-24; he exhibited a sleeping man in a window seventy-seven hours.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Coming: Primrose and West's Minstrels August 13.—Items: Business of all kinds booming here and prospects for a big season good.

ST. JOHNSBURY.—STANLEY OPERA HOUSE (C. A. Chapman, lessee): Middaugh's Musical Comedy co. 26 gave an excellent entertainment to good house.

VIRGINIA.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Foster, manager): Coming: Emma Warren co. August 2. Al G. Field's Minstrels 18.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Paige's Players 27-31.

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New York World.

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New York Herald.

"Straight from the Heart" was very fine scenically, and apparently pleased the audience.

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New York Mail and Express.

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New York Evening Telegram.

"Straight from the Heart" is magnificently staged.

New York Evening Sun.

In spite of all the great expense to which Miss Mather went in her production of Cymbeline, there is no scene in it that has been painted so artistically as the Algerian view.

RACINE.—Belle City Opera House (Herman Proehl, acting manager): Georgia Colored Minstrels opened their season here 24 to good business. Many old faces are with them and some new ones. The season here will be formally opened September 11 with "My Friend from India." Your correspondent wishes to thank retiring Manager J. B. Johnson for his kind treatment of THE MIRROR, and to bespeak for Manager Proehl a prosperous season.

WASHINGTON.

ELLENBURGH.—Opera House (C. E. Finberg, manager): The Faust Comedy co. 21, 22 played to large houses; audience pleased; reduced prices.

WISCONSIN.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Queens, 25; Lynwood, 21; under direction of the author, J. K. Tiltonson; crowded houses; satisfaction.—ITEM: The new summer theatre, in course of erection here, will be completed about August 2.

WAUKESHA.—Casino (L. S. Oritt, manager): Marie Wellesley's Players closed a successful engagement here 24, breaking all previous records. Standing room was sold, and the capacity of house was tested a number of times. They return August 9 for three weeks. The Gilmers opened for two weeks 24 to full house, and have already won great favor, which they merit. Their repertoire is composed of excellent pieces.

KENOSHA.—Rhapsody Opera House (Joe Rhode, manager): Richards and Pringle's Georgia Minstrels July 26 to a crowded house; standing room only sign out early in the evening; audience pleased.

PORTAGE.—Portage Opera House (A. H. Caraglio, manager): The season opened with The Sterling Artists for the week of 26 to good business.

WEST SUPERIOR.—Grand Opera House (Robert Kelly, manager): Coming: Marks Brothers Dramatic co. August 1-28.

WYOMING.

LARATHE.—Opera House (H. E. Root, manager): The European Vandeville co. 27; good show and large house at advanced prices; the co. closes here.—ITEM: Josephine Sable goes to the Masonic Temple Roof Gardens, Chicago.

CANADA.

ST. JOHN.—Opera House (A. O. Skinner, manager): Rice's Comedians opened a week's engagement on 28 in All in the Family to S. R. O.; performance good.

TORONTO.—ITEM: The Grand Opera House will reopen on August 3 with The Brownies.—The Toronto Opera House, it is expected, will commence the season on August 16.—The Toronto Orchestra, conducted by Mr. Torrington, will perform a programme of orchestral music at the Conversations of the British Association, to be given at the University August 24.

ARENA.

DUBUQUE, IA.—Barnum and Bailey's Circus exhibited here 19 to packed tent afternoon and evening. No better circus performance was ever seen in Dubuque, and the whole show was of the highest order. J. H. La Pearl's Circus passed through this city 25 for Dyersville, and will return here 30.

SIOUX CITY, IA.—The Barnum and Bailey Shows gave two performances 26 to 28,000 people. J. A. Bailey, who just returned from Europe, joined his show here.

ADRIAN, ILL.—Sipe, Dolman and Blake's Dog, Pony, and Monkey come 28.

CHARLESTON, W. VA.—Barnum and Bailey's Show billed for September 21.

TORRINGTON, CONN.—Harris Nickel Plate Shows 29; good sized and pleased audiences.

ROCKFORD, ILL.—J. H. La Pearl's Circus 24; gave satisfaction to small business. Buffalo Bill's Wild West is billed to appear soon.

UTICA, N. Y.—Buffalo Bill's Wild West 21, despite the heavy rains, drew two full houses. The performance was fine, and greatly enjoyed.

GALESBURG, ILL.—The Barnum and Bailey Shows August 2.

GLOVERSVILLE, N. Y.—Buffalo Bill's Wild West 26 drew over 1,300. The show is an old favorite here, and always gives satisfaction.

ELYRIA, O.—The Sipe, Dolman and Blake American's Greatest Dog, Pony, and Monkey Show 26 gave two very interesting performances to good business. The Barnum and Bailey's Show is billed here, but opinions are divided as to whether it will appear here. Buffalo Bill billed the place last year, and then went to Cleveland.

FREEPORT, ILL.—La Pearl's Circus 23; fine weather; well patronized. Robert Gihler and Emil Belman, soloists in La Pearl's Marine Band, are Freeport boys.

TOPEKA, KAN.—O'Brien Brothers' Circus 19, 20 did an excellent business in spite of a very strong local out-door attraction at the Fair Grounds, where the fairy spectacle of Cinderella was given 19-21, in aid of the Fall Festival Fund. Although the prices were 10 and 20 cents the circus performances were surprisingly good for the money. Al. Armer, equestrian director; Grace Washburne, principal rider and tight rope; Rose Armer, menage act; A. G. Lowande, hurdle and four horse rider; W. Worley, principal clown; Campbell Brothers, return act; Hamilton Brothers, acrobats; Serra, Spanish web and rings, and De Velde, head and hand balancer, all deserve mention, and their work, with a number of other almost equally good features, made up a good show.

TROY, N. Y.—Buffalo Bill's Wild West drew two large audiences 27.

WILLIAMSPORT, PA.—Buffalo Bill's Wild West, August 4.

LOWELL, MASS.—Forepaugh and Sells' Circus 31.

ROSE, N. Y.—Professor Gentry's Dog and Pony Show gave two performances and matinee 28, 27 to big business, giving the best and most satisfactory performance of the kind ever seen here.

DOWAGIAC, MICH.—Ringling Brothers' Circus 21 gave two performances to very large and pleased audiences. It is the best circus ever seen in the city.

ALBANY, N. Y.—Buffalo Bill and his Congress of Rough Riders gave two performances 28; the afternoon was very rainy, but it did not seem to affect the attendance, as it was known the regular show, which was pleasing, would be given. The street parade brought many to the city who remained till after the evening performance.

MORRISVILLE, N. Y.—Welch Brothers drew goodly crowds at the Exposition Grounds 26, 27, and gave a good performance. Coming: Buffalo Bill's Wild West, August 9.

CORNING, N. Y.—Welch Brothers' Circus 22, 23; good performance; good business.

DIXON, ILL.—New York Shows 24 with circus parade of two wagons. Light attendance. Coming: La Pearl's Circus 2.

ELIZABETH, N. J.—Washburn Circus to a packed tent 29 gave one of the best performances ever seen here. The Nelson family of acrobats are worthy of special mention. On account of stormy weather, the afternoon performance was omitted with the result that the tents were packed to their utmost capacity at night. The street parade is a worthy feature.

ELMIRA, N. Y.—Bob Harting's Circus 28; fair business. Gentry's Dog and Pony Show 29-31; good business. Buffalo Bill's Wild West August 7.

BOSTON, MASS.—Pawnee Bill's Wild West Show opened to-day for a two weeks' stay at the Charles River Park. As Boston recently had Buffalo Bill for a week, the chances are that the newcomers will not make a Klondike strike.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal. indefinite.

BEGGAR PRINCE (F. A. Wade, mgr.): Deadwood, S. D. July 26—indefinite.

BOSTON COMEDY (H. Price Webber, mgr.): Bury, Can. Aug. 24. Lenoxville 3-4, Magog 7-9, Sherbrooke 10.

CASTLE SQUARE THEATRE COMEDY (Toby Cummings, mgr.): Boston, Mass. May 31—indefinite.

CORSE PATTON (Elmira, N. Y. Aug. 27, Williamsport, Pa. 9-14, Bradford 16-21, Warren 23-28, Jamestown, N. Y. 30-Sept. 4).

CYRUS-MILTON DRAMATIC (Austin, Texas, July 26-Aug. 1).

ELDON'S COMEDIANS (Kent, O. Aug. 27, Warren 9-14, Salem 16-21, Ashland 26-29, New Bremen 31-Sept. 4, Upper Sandusky 6-11).

FERRIS COMEDIANS (Manistee, Mich. Aug. 2-4, Ludington 9-14).

F. H. WILSON (Massena, N. Y. Aug. 27).

FRANKLIN STOCK (San Francisco, Cal. June 7—indefinite).

HEART OF MARYLAND (H. C. Husted, mgr.): San Francisco, Cal. Aug. 16-Sept. 11.

HURNER and McDONALD COMEDY (Findlay, O. Aug. 27).

HUNTINGTON STOCK (Butte, Mont. July 12—indefinite).

IRVING FRENCH (So. Paris, Me. Aug. 27).

LAWRENCE SUMMER STOCK (Laceyville, Pa. July 19—indefinite).

MACAULEY-PATTON (Harry Levy, mgr.): Conneaut, O. Aug. 27, Greenville, Pa. 9-14, Massillon, O. 16-21, Alliance 23-28.

MIDDAGH MUSICAL COMEDY (F. D. Middagham, mgr.): Bethel, Vt. Aug. 3, Woodstock 4, Lebanon, N. H. 5, Claremont 6, Springfield, Vt. 7, Windsor 9, Littleton, N. H. 10, Whitefield 11, Lancaster 12, Colebrook 13, Berlin 14.

MILES IDEAL STOCK (Halifax, N. S. July 26—indefinite).

NEVER AGAIN (Chas. Frohman, mgr.): Chicago, Ill. June 7—indefinite.

ROBERT LEIGHTON (Richfield Springs, N. Y. Aug. 2—indefinite).

SHANNON COMEDY (Harry Shannon, mgr.): Saranac Lake, N. Y. Aug. 27.

SLATER and HODGINS (Port Lyden, N. Y. Aug. 27).

SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Camden, Me. Aug. 21, Bangor 23, Skowhegan 24, Gardiner 25, Bath 26, Biddeford 27, Lynn, Mass. 28.

WOODWARD THEATRE (Omaha, Neb. July 30-Aug. 2).

WOODWARD-WARREN (Greenville, S. C. Aug. 2-14, Atlanta, Ga. 16-21, Chattanooga, Tenn. 23-28).

W. S. HART (John Whiteley, mgr.): Traverse City, Mich. Aug. 9-11, Cadillac 12, Manistee 13, 14, Bay City 16-18, Saginaw 19-21, Peroria, Ill. 23-26.

OPERA AND EXTRAVAGANZA.

BROOKS CHICAGO MARINE BAND (Howard Pew, mgr.): New Orleans, La. July 4—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa. indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Atlantic City, N. J. July 12—indefinite.

COLUMBIA OPERA (Los Angeles, Cal. July 5—indefinite).

GONZALEZ OPERA (Frank V. French, mgr.): Reading, Pa. May 29-Sept. 11.

JOHN W. ISHAM'S ORIENTAL AMERICA (En route through Great Britain).

KASE OPERA (No. 1): Lancaster, Pa. June 28—indefinite.

KASE OPERA (No. 2): York, Pa. June 28—indefinite.

LELLETTIANE (San Francisco, Cal. June 14—indefinite).

MACKAY OPERA (Cincinnati, O. July 6—indefinite).

MARIE BELL OPERA (John Cort, mgr.): Lake Harriet, Minneapolis, Minn. June 21-September 1.

PAINT OPERA (Manhattan Beach, N. Y. July 26—indefinite).

SCHILLER OPERA (Milwaukee, Wis. July 12—indefinite).

SOURA'S BAND (Manhattan Beach, N. Y. June 19—indefinite).

VAN TONKA'S BAND (Thousand Islands, N. Y. July 2—indefinite).

WATTS COMIC OPERA (Albany, N. Y. July 12—indefinite).

WHEEL OF THE TOWNS (New York city May 31—indefinite).

WILBUR-KERWIN OPERA (Buffalo, N. Y. June 21—indefinite).

MINSTRELS.

AL. G. FIELD (Marquette, Mich. July 2, Negaunee 4, Ishpeming 5, Houghton 6, Calumet 7, Iron Mountain 9, Escanaba 10, Menominee 11, Ontonagon 12, Green Bay 13, Appleton 14).

GEORGIA MINSTRELS (W. A. Busco, mgr.): Peoria, Ill. Aug. 3, Bloomington 4, Champaign 5, Danville 6, Chicago 8.

HI HENRY (Wellington, O. Aug. 7, Massillon 9, Canton 10, Akron 11, Ravenna 12, Alliance 13, East Liverpool 14).

CIRCUSES.

BARNUM and BAILEY'S (Streator, Ill. Aug. 3, Huntington 4, Kankakee 5, So. Bend, Ind. 6, Benton Harbor, Mich. 7).

BUFFALO BILL (Allentown, Pa. Aug. 3, Reading 4, Harrisburg 5, Williamsport 6, Elmira, N. Y. 7, Forepaugh and Sells Bros.: Concord, N. H. Aug. 3, Manchester 4, Haverhill, Mass. 5, Lawrence 6, Gloucester 7).

GREAT AMERICAN (Hot Springs, S. D. Aug. 3, Buffalo Gap 4, Rapid City 5).

HAGG (Alton, I. T. Aug. 3, Fairland 4, Miami 5, Iler, Burke and De Witt: Newark, O. Aug. 3, Coshocton 4).

NORTON and JONES (Logansport, Ind. Aug. 3, Frankfort 4, Crawfordsville 5, Rockville 6, Terre Haute 7, Sullivan 8, Vincennes 10, Princeton 11, Evansville 12).

REVOLVING BROS. (Traverse City, Mich. Aug. 3, Manistee 4, Mt. Pleasant 5, Howell 6, Adrian 7, Attica, Ind. 9, Gibson, Ill. 10, Pontiac 11, Princeton 12, Kewanee 13).

SAUTELLE (Orange, Mass. Aug. 3, Deerfield 4, Amherst 5, East Hampton 6, Huntington 7).

WALLACE (Lock Haven, Pa. Aug. 3, Benovo 4, Ridgway 5, Kane 6, Warren 7).

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MISCELLANEOUS.

DOLMAN and BLAKE: Hammond, Ind. Aug. 3, Pine Island 4.

NASHVILLE STUDENTS: New Richmond, Wis. Aug. 4, Menominee 5, Eau Claire 6.



I should like to know if there is any lot of people under the sun that deserve their time of Summer loitering by sea and mountain more thoroughly than do the people of the stage.

After weeks of wearisome travel in stuffy sleepers, jay-town hotels, and by the chill light of dawn, how jolly it must be to plunge into the ocean and let the sad sea waves get the grease paint and the make-up out of the system.

I was talking to a stage chappie the other evening on the piazza of a big hotel. The ocean was rolling in on the beach and the tinkle of mandolin sounded from the room within. The actor chappie was silent and smoking a big cigar.

I was afraid he was thinking of his wife, and wanted to break the chain of thought by saying something nice.

I dropped my head against my clasped arms resting upon the railing of the porch in a sort of Raphael's cherub position. I looked at him with a soulful glance as I could command after soft shell crabs and iced tea and said:

"How tame you must find all this after your life of glitter and applause and excitement. How dreary all the chatter about you when you think of the life behind the footlights, the clamor of the public, the enthusiasm of art—the—"

"Oh, I don't know," he said, "this suits me all right. The clamor of the multitude loses much of its sweetness when one gets to Ancon, Mont., at 3 in the morning, and as for applause—Just listen to those waves! Can hand-clapping beat that? And when you talk of enthusiasm in art—Look up there." He pointed to the sky with his cigar. "You can't see the stars through the roof of a theatre!"

I met E. H. Sothern and his lovely wife last week at their charming cottage at Lawrence, L. I. It is an ideal spot, just within sound of the sea, with rose-embowered lattice-window and all that sort of thing.

It seems that they have been pestered to death by reporters greedy to make copy out of the almost disastrous experience of the Sotherns in the ocean a week or two ago.

"We very much prefer not to talk about it," said Mr. Sothern. "It was too serious an experience to make light of, and you know so many people nowadays think an actor will nearly kill himself for the sake of an advertisement."

Virginia Harned is looking handsomer than ever—not so stout as of yore, and with a coat of tan on her cheeks that is vastly becoming.

I am sure I don't blame people nowadays for resenting the Chapmanesque interference of the Sunday papers with their most sacred affairs.

Life, death, sorrow and the grave—what are they all but "stones" in the bright lexicon of Park Row?

There's a nice chappie that I know named Duffie Osborne, who has set Rudyard Kipling's "Road to Mandalay" to music, and for the last two years or so the exquisite ballad has been sung in the studios and drawing-rooms of the "smart" Bohemian set of which Duffie is a lion when he steps long enough on this side of the water to be one.

It's a haunting melody, and seems made for the words that tell of the poor Tommy who has come back from service in India to grubbing in a London bank.

He has left his heart out among the palms and the sunshine with a pretty Burmah girl, and it cries out to her from the London streets:

But that's all shoved behind me,
Long ago and far away,
And there ain't no buses runnin'
From the bank to Mandalay.
And I'm learnin' here in London
What the ten-year soldier tells:
Once you've heard the East-a-callin'
Why you can't heed nothin' else.
No you can't heed nothin' else,
But those tinkly temple bells,
And the sunshine in the palm trees,
And those spicy garlic smells.
On the road to Mandalay,
Where the flying fishes play,
And the dawn comes up like thunder
Out of China, cross the Bay!

There's an exquisite sentiment to the words of the ballad, and Duffie Osborne seems to have put the idea into music.

I heard it the other night on the slanting deck of a yacht sung to a guitar accompaniment with the moonlight and the starlight all about us. It was great.

John Philip Sousa says that America is going to turn out some great musical composers in days to come.

I don't see that there is any reason why we should doubt the fulfillment of this prediction.

Each week nowadays brings out some stirring musical composition, the work of an American.

Last week I heard the Seventh Regiment Band play a new one, the "Mardi Gras," it was called, a rattling, rollicking melody in march tempo.

I asked some one who wrote it, and was told it was the work of William A. Corey, of Music Trade.

That's the kind of a chappie I like to meet. The fellow with the soul of music so strong within him that he can't help composing, even

though he is working six days a week at something else.

I hear that James L. Ford is writing a sketch for two young women vanderbillians which ought to make a big hit.

The stage is set as a kitchen, with washtub, cooking range, etc., in action.

Mother is busy at the back with the washing, cooking, and other household duties, while her two daughters, in short skirts and red stockings, come to the footlights and warble: "Mother's Hair Is Growing Gray!" "We'll Take Care of Mother When Your Gone," and other ditties of that ilk.

What do you think of it?

It's highly approved of by

THE MATINEE GIRL.

BOOK REVIEW.

THE DRAMATIC WORKS OF A NEW AUTHOR. Five Plays by Jesse P. Tillson. "The Bard Telegraph." The B. F. Wade Company, Toledo.

The reviewer has ever a difficult task in his effort to judge the works of a new author. The standard for old authors, or even for authors partially seasoned, is thoroughly established; but there exists no criterion by which the new author may be reckoned. It is manifestly unfair that the new comer should be compared with his brothers older in art, and the reviewer's aim must be to raise a corner of the bushel and to reveal, as best he may, whatever light may chance to be underneath.

Mr. Tillson himself remarks in a preface: "Lovers of clean literature are never prone to patronize the springs yielding to them a mixture of sentiments, in commonplace comparison to life's own incompatible avenues of human nature to impart ought but purpose pure of moral breeding." He commends his works to the use of others, "as long as said use does not interfere with the theme or plots of the stories," and he explains that "having laid aside all established rules for the greater part of governing, to results of inspirations leading destinies in whatever paths it chooses lodgment, the fruits thereof are alike in spirit to all precedences."

More need not be said in introduction, beyond stating that the plays voice "individual American sentiments," and must not, therefore, be taken to indicate the mental processes of the Amhaggars, the Polynesiens, the Mataholes, or even the Ethiopian anthropophagi. Mr. Tillson's first play is called *Pasdon's Tempest*, a title suggestive of many possibilities. The hero is one Haskell; the villain, Bobjay; and the heroine, Cleve Marwae ("Biff" Hall please note). There are also Orelan, an Irish servant; Mario Fairball, presumably a baseball girl; a witch, a pirate spirit, an angel, and others.

The first act is about trouble between Haskell and Bobjay concerning Cleve. Bobjay insinuates that Haskell would cut him out, basing this supposition upon a certain conversation with one Leghorn. Says Bobjay:

You exclaimed almost within hearing distance of Miss M.: "I love that lady. O! Leghorn, where is there a more graceful Miss? The sublime and angelical features of such a one is quite sufficient to expurgate my heart of any possible love for another."

Then "Jay," as his girl affectionately calls him, puts up a mean game on Haskell and tries to intercept a note which Orelan is carrying to Cleve, but the Irish servant has "a conscience of true felicity to his master," and the game fails. The circumstance is talked about, though, and a friend observes to Bobjay:

The world would always be the same to you, Excepting jealousies and agitation of heart That none can better give than city girls, Who give you cold perspiration from the start.

Bobjay quite naturally resents this sort of thing, but admits his jealousy, adding that he may be tempted to kill himself "at this suspension of inactivity to learn the truth." Cleve rather enjoys the mess and makes a tryst with Haskell, observing, however, that she has "an hypothesis of some terrible malediction to befall her." But she adds: "We can have a sortie quite pleasantly. These cooling breezes will have that salutary effect of eliciting from you nothing but badinage which is entirely dulcet on short acquaintanceship." Most inopportunistly Bobjay appears upon the scene of these confidences, and, becoming much incensed, attempts suicide, inflicting a "wound upon his breast, serious, but not fatal. Lying with his face towards Cleve, with love and solicitations for her showing him respect, sympathy and kindness." Thus the act ends almost in tragedy.

Mr. Tillson does not wish, however, to put a damper on the whole business. He runs in a considerate, reassuring postscript which says: "The passions of jealousy shown by Bobjay can be altered to be more moderate if desired by the management. Instead of an attempt at tragedy I can arrange Bobjay to speak of the occurrence with such feelings of passion that it result with illness, confining him to his bed after the curtain of this act and until the time of the second act, when he is supposed to have recovered." It is too bad that all this could not be accomplished in view of the audience, but perhaps it is just as well.

In order that Bobjay's recuperation may not be hurried unnecessarily, Act II. begins with much philosophical dissertation upon the sex. Haskell seeks to excuse his meeting with Cleve by announcing that upon learning the true state of affairs he "did immediately retrace himself to a position of limited friendship," and that there "still remained cold affections." The friend to whom he so unburdens his soul replies nicely: "I compare the female of our sex against us in a very simple way. There is of the finest texture that with the constitution of us we call man, they would marvel of us at their supremacy. Arrogance of man is his battery of defense against which the higher intelligence cannot permeate."

Then Haskell goes to a Pacific island, finds a

witch, an angel and a Klondike gold outfit, possessing as he does "the key to his penetrating the undiscovered existences." The witch, "a she devil of many genders," is seductive, but Haskell is as St. Anthony, because his No. 2 girl, Estella Finch, has said, in trustful blank verse:

While you may suffer temptations,
The allurements of this sorceress to meet,
Do me the favor of esteeming me
On the virtuous side, I pray thee, dear.

In the end Haskell returns "to his former vicinities" with much money and gray hair. Then there is another play, a burlesque, entitled *Geowhilekins*. The curtain rises upon this conversation on the cannibal island of Jeppo:

GEOWHILEKINS: And art thou a mighty King, as thou sayest thou art, eh?

ROSEHONEY BALD: Gwah, gwah, gwah, gwah! DORSTOFFER CAPPERPILL: Yst, yoop, yih, yah! SALEMA: Yu, yu.

SHYSTER GYLKE: Mock-e-tid-owah. Toer-wie-dawek. Plin-daw-aw-wah-gin!

Nor is this all. *Geowhilekins* and *Salema* go on to address *Capperpill* in this wise:

Once our ridiculed tantrum sagittary,
But now step lightly upon our dependence.
We stoop to marvel at thy beretta's crowned to pugnacy.

The person addressed acknowledges these "homogeneous salutations," and a cannibal exclaims, "Grau, grau!" but whether it is Maurice or Robert does not appear. Further need only be mentioned the case of a team of goddesses concerning whom a mortal remarks that she is "their coeval Lucifer of future judgment." The goddesses "sink upon the earth as if smitten with a dreadful obit," and then "arise to depart where no sea monsters dare approach to rescue their piquancy of pious blossoms to their watery ilk."

There are three other plays quite as replete in gems as are the brace that have been quoted, and the acting rights to all are reserved. Mr. Tillson has dedicated his works in these words: "Respectively dedicated to the City of Toledo, Ohio, the Lady of the Lakes, and to my friends and office associates, with whom it is my pleasure to see their faces every day."

AN ASSOCIATION OF STOCK MANAGERS.

Several meetings of stock company managers and their representatives have been held recently at the Sturtevant House in this city for the purpose of effecting an organization which they think will be of service alike to them, to the playwrights, and to the public.

Fourteen stock companies were represented at these meetings, and the following officers have been elected: President, C. L. Durban; vice-president, Harry Davis; secretary and treasurer, Frank Rich. At the meetings were Rich and Maeder, and Frank Murtha, Murray Hill Theatre, New York; Tony Cummings, Castle Square Theatre, Boston; John W. Albaugh, Jr., Lyceum Theatre, Baltimore; Harry Davis, Grand Opera House, Pittsburgh; C. L. Durban, Girard Avenue Theatre, Philadelphia; C. P. Salisbury, New Columbia Theatre, St. Louis; Beaumont Smith, Imperial Theatre, St. Louis; R. L. Giffen, of Giffen and Neill, Grand Opera House, Columbus, and Broadway Theatre, Denver; Fred Belasco, Alcazar Theatre, San Francisco, and Nick Long, representing Hyde and Behman. The Schiller Theatre, Chicago, and other houses were represented by letter and more are expected to join the list at once.

The object of the association, in no sense antagonistic to any one, is to render possible arrangements whereby authors may be assured of prolonged use of such plays as they may let on royalty, the combined companies being enabled to guarantee a week, perhaps more, in each city represented instead of scattering weeks upon individual arrangements. Entire productions may be passed along from one company to another, thus saving an immense amount of labor and expense in preparation. The idea is said to have originated with Messrs. Durban and Davis, and the establishment of an office with a permanent representative in this city is contemplated.

MRS. HENDERSON'S SOUVENIR QUILT.

Mrs. Ettie Henderson has recently finished putting together a curious quilt, which she does not even dignify with the name of crazy quilt. She calls it odds and ends. The novelty of it consists of a number of silk and satin souvenir programmes that are scattered through it. Among them is one of the fiftieth night of Hazel Kirke, a souvenir of The Beggar Student with the McCaul Opera company, at the Casino; The Danischeffa, at the Chestnut Street Theatre, with Charles R. Thorne in the cast; also the one hundredth performance of Our Boys, at the same house; Paul Kanvar, with Steele Mackaye as Paul; Harrigan and Hart in The Mulligan Guards; Standard Theatre souvenir of Billee Taylor; Albaugh's Opera House, Washington, souvenir of Emma Abbott; La Mascotte, at the Bijou Opera House; the New York lodge of Elks' benefit of 1890; souvenir of the Globe Theatre, Boston, with Salisbury's Troubadors; Actors' Fund benefit, with Grover Cleveland as Governor of New York at its head—Jefferson, Dixey, Irving, Terry, and Fanny Davenport were in the performance; also the benefit given to the Fund by the children of the stage in Jersey City, which the Gerry society would not permit to take place in New York; a souvenir satin programme with pictures of Jefferson, Florence, and Mr. John Drew in The Rivals, and many others.

HAMMERSTEIN AND HERBERT.

Joseph Herbert met Oscar Hammerstein recently in London and entered into an arrangement with the composer-manager to write a burlesque on La Poupee. If it suits Mr. Hammerstein he will write the music for it himself, and will produce it in the music hall of Olympia when he puts on La Poupee at the Lyric.

ENGAGEMENTS.

Hattie Bernard has been re-engaged by E. D. Stair for the new production, Who is Who.

W. J. Ferguson, for A Bachelor's Honeymoon. McKee Rankin, to stage What Happened to Jones.

Frank E. Aiken has accepted an engagement to originate a leading character part in Clay Clement's new play, A Southern Gentleman, to be produced on August 23 at McVicker's Theatre, Chicago. Mr. Aiken and family have been guests of the Chester Inn, Atlantic City, for several weeks.

The Columbian Comedy company, under the management of Major C. H. Newell, opens the season at Saginaw, Mich., August 1. The following people have been engaged: Alexander Leonard, C. P. Coast, James J. Walla, G. Bruce Richardson, R. Harry Richardson, W. F. Powell, Frank M. Miller, Elmer Fitzgerald, Alfred Deno, Harry W. Freese, Helena M. Walla, La Petite Esther, and Florence Keller. Special scenery, a marine band, and the Columbian Quartette will be carried. The tour is booked for thirty-five weeks.

Edwin Brandt, for An Irish Gentleman.

Antoinette Walker, for the boy role in Walker Whitehead's production of The Man in Black.

M. A. Moseley, for five years manager of Mabel Paige, has joined the Agnes Carlton Phillips company at La Belle Park, Paducah, Ky.

Cora Tanner, for A Ward of France.

James R. Smith will join A Milk White Flag company.

W. A. McConnell, who has entered into a three years' contract to star tragedian Robert Downing, has engaged Adelaide Fitz Allen, Harriett Sterling, and Helene Potter.

Herbert Fortier, to play the light comedy role with Julia Arthur in A Lady of Quality.

Eloise Mortimore, as prima donna, and William Matchette, as musical director, with the Grau Opera company.

Charles Avery, late of The Ensign company, for juvenile comedy, with Bimbo of Bombay.

Emile La Cruz, for the heavy in Captain Impudence, with Edwin Royle.

Norma Kopp and Will Daniels, with The Idol's Eye; Barry Johnstone, with Louis James; Harry Levy, with the McCauley-Patton company; Percy Kingsley, with In Old Kentucky; Harry J. Ridings, with Hopkins' Trans-Oceanics; W. H. Murphy, with A Boy Wanted; John Shean and Clarence Ball, with D. W. Truss and Co.; Minnie Lester, with The Girl from Paris.

Robert Gieber, as musical director, with Nellie McHenry.

Alice Irving, with William A. Brady's Humanity, and her mother, Mrs. Mary McElreth, for the same company.

W. H. Mack, William S. Keller, John W. World, Sherman W. Wade, Charles E. Graham, Marie Loeble, Ethel Payne, Alice Fellie, the Three Sisters Donaldson, John Crowe, Professor Polachek, Bert K. Wilber, Mort Casselli, Sol Manheimer, and U. D. Newell, for Town Topics, opening August 30.

Howard Hall, Beverly W. Turner, Victor M. De Silke, Albert Tavernier, Harry G. Keenan, Stewart Robertson, Arthur J. Whaley, William Mooney, Richard Garrick, Marion P. Clifton, and Charlotte Behrens, for Robert Mantel's company. H. A. D'Arcy will go in advance.

Marguerite Ferguson, for principal sousrette in McSorley's Twins, and Richard Ferguson, for A Breezy Time, to play a "tough" boy and introduce his specialty.

Arthur Buchanan, for Northern Lights.

Claude Gillingwater, for A Boy Wanted.

Edwin Wallace has been re-engaged for character work with Wilton Lackaye, opening September 20 in The Royal Secret.

Julie Kingsley, to originate the part of Phoebe the Actress, in Wagenals and Kemper's coming production of Twin Saints.

Edgar Selden has engaged John "Chinese" Leach for the part of General Stonewall Blazer, with the Rays' A Hot Old Time.

Clara Coleman, with J. H. Martin and Co. for Salmagundi in Sinbad.

Ella Bailey, for New York Day by Day. Miss Bailey returns to the stage after an absence of six years.

Richard B. Milloy, with Frank L. Perley, to play Dick Hammond in The Sporting Duchess.

Horwitz and Bowers, for McSorley's Twins, to introduce their latest songs and travesties and to play parts.

John Black's tour commences on September 1, at Lyons, N. Y., and thirty weeks have been booked so far. The following is the roster of the company: F. C. Wyckoff, Cecil J. Lionel, Dee C. Seldon, Fred Humes, Cornelius Hickey, Ella Shields, Ivy Schuyler, Richard Chantrell, Jesse Campbell, John Hedden, and John and Lillie Black.

Elmer E. Vance has engaged Marie Steers and Baby Lillian for his Patent Applied For company.

Adole Bloch, for the Baltimore Lyceum Theatre Stock company.

Mr. and Mrs. Frank Buoman (Rose Adelle) have been re-engaged by Thomas E. Shea for comedy and specialties. They recently closed forty-nine weeks with the same company.

Mary Maddern

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TELEGRAPHIC NEWS

CHICAGO.

Managers Preparing for the Opening of the Season—Hall's Gossip.
(Special to The Mirror.)

CHICAGO, August 2.

All of the local managers are preparing for the regular season's opening, and they promise us great things for the ensuing year. Three of the down-town houses—Hooley's, the Columbia, and McVicker's—are in the Trust. McVicker's will open this month with Clay Clement in his new play, written by himself and entitled *A Southern Gentleman*. Mr. Clement is now here for rehearsals, and Conductor Henry Boehne, of McVicker's, is writing his incidental music. The season at the Columbia will be opened September 5 with Jack and the Beanstalk. At Hooley's the Summer season is still on, and we are to enjoy two more weeks of *Never Again*. The regular season at this popular house opens August 16, with the annual engagement of Daniel Frohman's Lyceum company, presenting the successes of the last New York season.

The Grand Opera House is outside of the Trust, but it has some excellent bookings. It will open for the season August 15, with Digby Bell, and a new and specially selected company in Gus Thomas' pretty play, *The Hoosier Doctor*.

The Schiller is also outside of the Trust, and James Jay Brady, the invincible and verbose, is here to prepare for the stock company season. Manager Webster has engaged J. H. Gilmore and Elita Proctor Otis to head a fine organization for forty weeks, and will give us the best plays if people will have them. I believe they will.

Times are still hard here, with the rich and poor alike. A well-known society leader on Grand Boulevard marked her 5 o'clock tea down last week to 4.47.

This evening Manager O. B. Thayer reopened the Great Northern with light opera at popular prices. His first bill is *Il Trovatore*, with Albert Le Guilla, Signor de Pasquelli, Signora de Pasquelli, Madame Le Sautier, M. Langlois, Miss Underwood, M. Carls, and Miss Myers in the cast. It looks like a go.

Sam Reed called at my down town court the other day, with young Mr. Zimmerman, of Philadelphia, and a New York judge. They sat through the first act. Another caller was Charlie Richman, who spent a pleasant hour. He is one of our old Chicago boys, and we are proud of him for the distinction he has earned with Manager Daly. He left for New York Saturday, and sails August 13 for England, where he will open with the Daly company at Stratford-on-Avon. I believe this is one of the best of the British one-night stands. Charlie has been enjoying his Summer in Chicago, and looks handsomer than ever.

One night last week the operator at the police station telephoned me to say that a friend of mine named Cohen had been arrested and wanted bail. I asked him what Cohen it was, and over the telephone was the reply: "I don't know—all Cohens look alike to me."

Manager Clifford's latest burlesque, *His French Doll*, will be put on in great shape at the Gaiety, August 8. Madeline Shirley, Charlie Seamon, Lea Penney, Edwina, and a strong cast will be seen.

"Punch" Wheeler writes me as follows: "Sam Alexander has had a play written around a magician, and if any one throws eggs at the actors the professor will catch them and bake a cake and distribute the pieces among the people in the audience who behaved themselves." A neat idea!

The other day I met Manager David Henderson, who tells me that he is to manage Theodore Hamilton in Pudd'nhead Wilson during the next three years. Mr. Hamilton has made a great hit in Mayo's part, he says, playing to \$6,000 in one week in 'Prisco. He was to be with Jefferson for a brief season, but will probably start out in October. Mr. Jefferson saw his performance, is delighted with it, and will probably release him to star. Manager Henderson will also put a Crystal Slipper company on the road this Fall, he says.

George Ade, of the Chicago Record, who wrote the "Artie" and "Pink Marsh" stories, tells me that he was over the other night to a North Side continuous beer garden, where you can get the "largest and coldest in town," also two hours of pleasing vaudeville, all for a nickel, and there he saw, among the announcements for the coming week, this sign: "First appearance here of two brilliant young Irish comedians, Frank Dank and Herman Raspecka." Can you beat it?

John D. Gilbert, author of *A Western Mephisto*, is in town for a few days. He has the written permission of the chief of police.

John Drew's company passed through here Tuesday on their way to 'Prisco. They had ample protection, as they were accompanied from New York by Detectives Cowdrey and Kipley, who went on to your city to represent our police in the bicycle tournament.

At Hopkins' this week the stock company is giving an excellent performance of *Trilby*. May Bosmer is charming in the title-role, and Maurice Freeman makes a hit as Svengali.

In last Sunday's Tribune I saw the following advertisement: "For Alaska and fortune—Wanted, six leading actors or vaudevillians, each with \$1,500 cash, to form a company to purchase M. Andree's North Pole balloon, and in it sail from Chicago to the Klondyke gold fields. Address Tony Denier, Jr., The Dizzies, 150 Dearborn Street. Two places booked for Castillana." And all last week the genial Tony had fun with callers at The Dizzies.

Last evening the farewell performance of light opera was given at the Chicago Opera

House by the McCaull company. When the curtain fell on the last act of *Girofle-Girofla* the decorators took possession of the theatre, and will put it in fine shape for the vaudeville opening August 23.

The opera season at the Schiller closed last night, and preparations will now be made for the stock company opening.

Your famous banjoist, John M. Turner, as good natured as he is lunk and long, reached here the other day for a short visit, and was welcomed at the depot by a long line of bank presidents and other notables.

Joe Devlin arrived here last week from New York. He is arranging to take the Klitz-Hearn company through the South in repertoire, and he will play only royalty plays. He has *My Partner*, *Dolly Varden*, *Shadows of a Great City*, and other good ones.

Harry Jackson, formerly of Hopkins', tells me that he is writing John Dillon's new play for next season.

I hear rumors that pretty Ethel Barrymore is engaged to Anthony Hope, the English novelist. If you ever marry a Britisher, Ethel, I'll never do another line of press work for you. As Sousa says, Ethel, "The Stars and Stripes Forever."

I see in last week's Mirror you had a complimentary paragraph about Hoopes G. Tolu, Jr. None of your gum games, now.

"Biff" Hall.

PHILADELPHIA.

Coming Openings—Quaker City Theatres in the Hands of Mechanics—News and Gossip.
(Special to The Mirror.)

PHILADELPHIA, August 2.

This is the month for theatrical preparation and renovation, and all our places of amusements are in the hands of mechanics. Our managers are all jubilant regarding their various bookings, and look for a prosperous season.

The Bijou Theatre continues to attract crowded houses, due to the excellent weekly change of attractions and popularity of the house. The programme for week includes *Visions of Art*, which are a distinct success in the line of the living pictures. The Biograph series with new scenes of the Queen's Jubilee; *Burt Haverly* and *Laura Bigger* in a lively farcical sketch; *Watson*, *Hutchings*, and *Edwards*; *Jessie Conthini*, *Three Donasettis*; *Vilona Sisters*, musical trio; *McNish* and *Cain*, *Golden Trio*, *Kellar* and *Mack*, *Trocadero Quartette*, *Gardner Brothers*, *Emmons*, *Emerson* and *Emmons*, *Hill* and *Edmonds*, and *O'Rourke* and *Burnett*, are all in the current bill.

Opera by the Sea: Fourth week of the Castle Square Opera company at the Academy of Music, Atlantic City, presents an organization of eighty people singing *Chimes of Normandy* for three nights, and closing the week with *The Bigger Student*. *Annie Myers*, the popular singer, and *Ada Glason* have been added to the company. The two matinees are becoming a fad, and the season is a repetition of the Philadelphia, Baltimore, and Washington success.

Grand Opera House reopens August 30, with *A Trip to Africa*.

Forepaugh's Theatre opens August 14, with *The Power of the Press*. The company engaged is an exceptionally strong one, and includes *Edwin Holt* as leading man, *Carrie Radcliffe* as leading lady, *Clifford Dempsey*, *James Carden*, *Helen Beaumont*, *Allen Demond*, *Polly Stockwell*, *Henry Burkhardt*, and *Jay Hunt*, stage manager. In *The Power of the Press* there will also be seen *Ethel Brandon*, *Thomas J. Dempsey*, *Thomas Grady*, *Walter Gilbert*, and *Little Kate Seymour*.

Gilmore's Auditorium opens the season August 14, with *Charles H. Yales' Forever Devil's Auction*.

The Museum, Ninth and Arch Streets, is now undergoing extensive improvements at an expense of \$15,000. Opening end of August.

National Theatre opens season August 21, with *Under the Polar Star*.

People's Theatre opens August 30, under management of F. G. Nixon-Nirdlinger, with *Katie Emmett* in a new comedy.

Chestnut Street Opera House opens the Fall season September 13, with *Stuart Robson* in *The Jucklins*. The following attraction will be *The Wedding Day*, with the three star combination.

James Skelly, one of the Skelly Brothers, well known in amateur theatricals, has decided to enter the professional ranks, and is booked at the Bijou Theatre in a sketch called *The Marble Arch*.

Broad Street Theatre opens August 30 with *Man from Mexico* for two weeks, followed September 13 by Professor Kellar, the magician, who is a general favorite in the Quaker City.

John T. Kelly, assisted by the Three Rosebuds, opens at the Bijou Theatre, August 9, in a new sketch.

Grand Avenue Theatre, under the new management of Charles L. Durbin, with a new stock company, opens the season August 30. A. W. Street has been engaged as scenic artist.

Chestnut Street Theatre inaugurates the Fall season September 6 with *Frederick Ward*.

The Danrosch season of Grand Opera at the Academy of Music will be inaugurated November 27.

Charles M. Southwell, manager of the Castle Square Opera company, is recovering from his attack of typhoid fever, and will soon be able to be removed to Atlantic City for rest and recuperation. The past season required hard work at the Grand Opera House, from manager to the chorus people, with eight performances weekly and constant change of operas, and left its effects on the entire company. Sell Simonson, the musical director, has also been ill, and with his wife is now at the Star Villa, Cape May, in search of health.

Simon Haasler, the popular leader of the orchestra at the Chestnut Street Opera House, has charge of the amusements at Congress Hall,

Cape May. His annual testimonial, July 31, was a grand artistic and financial success. The concert programme introduced among the many volunteers *Louise Dressel*, violinist; *Alida Varena*, J. Willard Liggett, and *Emile Knell*.

Thomas H. Perce, the tenor of the Castle Square Opera company, appeared several times last week in a new role, viz., leader of an orchestra. A new two stop, "Miss Cape May," by *Emile Knell*, has made a hit.

Zanoni, in scientific psychological transmissions, is at Cape May giving a nightly entertainment and attracting special attention.

Augustus Balfour's Stock company, on the pier at Cape May, are in their third week, with first performance on any stage of a new comedy by *Levin C. Teas*, entitled *A Man of Nerve*. The company have made a splendid impression, and patronage is improving.

Kensington Theatre reopens August 14, with the burlesque, *Handrick Hudson*.

Professor S. Gordon, while doing a trapeze act at Atlantic City, July 24, fell from his apparatus into the water at the inlet, striking a bulkhead and sustaining internal injuries.

The Lyceum Theatre has Turner's English Girls this week, with the White Crook Burlesque to follow.

Danrosch's New York Symphony Orchestra is at Willow Grove, Conterno's Band at Woodside Park, Lovenberg's Boston Orchestra at Washington Park, on the Delaware, to be followed on August 7 by F. N. Innes and his famous band of fifty.

Lorenzo Brothers, tandem bicycle riders, are at Willow Grove, riding down the chutes and plunging into the lake as their latest sensation.
S. FARRINGTON.

BOSTON.

The News of the Hub—Early Opening of the Season—Random Gossip.
(Special to The Mirror.)

BOSTON, August 2.

The new season starts early in Boston. The Howard Athenaeum opened to-day, and at the end of next week the Boston falls into line with the new-old Uncle Tom's Cabin.

Meantime the Summer stock company at the Castle Square makes another ten-strike by reviving *Jim the Penman*, with about the strongest cast that the piece has had here since the days of the big Palmer production. The presentation of the week was notable for the return to the cast of *Tony Cummings*, after a fortnight's absence, and the first appearance at the Castle Square of *Percy Winter* and *William Charles Mason*.

One of the changes in house for the coming season is to be made by *Richard Mansfield*. He used to be a Stetson attraction, and last year he coined money at the Tremont but the chances are that he will make still more during his two engagements at the Hollis Street.

Annie M. Clarke has returned to New York after a ten days' visit in Boston.

Arthur Etherington, who staged *The Geisha* for Augustin Daly, is to put on *The Walking Delegate* when it is done at the Tremont early in September. *Charles E. Cook* has been in New York making special engagements for the coming season.

Pauline Hall and her little daughter are down at Marion, where the bathing and cycling are equally good. By the way, Miss Hall seems to have changed her mind, and will not go to Berlin for the Winter.

Frank Corlis Griffith is at Poland Springs, where he is editing *The Hill Top*.

E. P. Gardiner and *A. E. McKinnon*, of Boston, and *G. E. Marsh, Jr.*, of Lynn, have received checks for \$5 each from the American Mutoscope company, of New York, for adopted suggestions for biograph pictures, two of which have already been exhibited at Keith's.

Rumors of the ill-health of *Edgar L. Davenport* have reached Boston, but I am glad to be able to announce that he is at Duxbury much improved in health.

Dave Fitzgibbons and *William H. Gardner* have formed a team for song writing purposes.

Lillian Burkhart writes to a Boston friend that *Johnstone Bennett* and *S. Miller Kent* are to be given a trial at the London music halls. *Miss Burkhart* will visit Italy, Switzerland, Baden, Heidelberg, Brussels, Paris, and London before she returns to America to open on the Keith circuit, September 13. *Forest Flood* will support her.

Little Lord Fauntleroy is to be the next revival at the Castle Square.

Edward E. Ross is to devote his entire time to the management of the tour of *Joseph Greene*, who seems to have made quite a hit in Mr. Ross' new play, *A Plain Old Irishman*.

Lillian Lewis is to play an engagement at the Bowdoin Square. I think she has not been seen in Boston since she played at the old Bijou, twelve years ago.

Clarice Vance made a hit at the Howard to-day with *Stanley Whiting's* new rag-time song, "Syncopated Sandy."

The Grand Opera House, which comes under the management of *George W. Magee* for the coming season, has joined the popular priced circuit, and Bostonians are wondering what will happen next.

Miss Newbegin, who has been studying for the stage in Boston, will make her debut this Autumn.

The Post gives currency to a rumor that *Edgar L. Davenport* may be located permanently in Boston next year.

John Rose is at Hyannis, Mass., for the Summer, and so is *Joseph Harris*, of the Bennett and Mather company. Mr. Rose has had several offers for next season, and will probably take his old part of *Potin* if *Paul Kauvar* is sent out, as is now the plan.

Julia Marlowe has written to a Boston friend that a young actor named *Kendrick* has been engaged to play leading business with her for the coming season. As what he is appears very

naturally of more importance to those concerned than what he has done, no word of his achievement comes over with the information, although I am told that the young actor had already attracted the attention of London managers, and was looked on by them as a coming man. *Miss Marlowe* saw him act when she was in England, and was delighted with him, and feels sure Americans will like him. He is described as young, good-looking, possessed of magnetism, a good voice, and showing unmistakable evidence of taste. What he will really do with the responsible line of business entrusted to him remains to be seen, but the prospect is promising. *Miss Marlowe's* season will open in Milwaukee, September 27.

News has just come to Boston that *Beverly Sitgreaves* is to have a Paris debut, having been engaged for the Renaissance, to appear there in September.

Ida Malle has been visiting friends in town for a few days.

George W. Wilson has given up his engagement with *Augustin Daly*, I am told. Mr. Daly sent him his parts, and he looked them over and returned them, feeling, it is said, that too much work was being expected of him in a short time.

J. R. Pitman has won much praise for his recent stage direction at the Castle Square.

Dr. George E. Lothrop is due in Boston this week on a flying business visit, but he will return to England almost immediately to bring his family here. Dr. Lothrop is very fond of a sea voyage, and crosses the ocean every Summer.

R. F. Keith has booked his return passage for America in November and will be back after more than a year in Europe. He is now moving northward in a leisurely manner.

Jay Hunt has been engaged to go to Philadelphia to have charge of the stage at *Forepaugh's*. *W. E. McQuinn's* Boston friends have heard with pleasure of his success as musical director at *Uhrig's Cave*, St. Louis.

It seems that the robbery at *George Riddle's* Cambridge residence simmered down to the loss of about \$30. All the jewelry had been taken to Europe by Mr. Riddle's sister.

Colonel Frank P. Stone had a house warming at his new residence in *Winthrop Street*, Roxbury, last week, and about 135 of his best friends enjoyed his hospitality. The house itself was swathed in the colors of the nation. In a corner of the wide lawn was a big tent. There the luncheon was served. In a little Summer house a military band played all the tunes of the day. There, later, a troupe of minstrels and singers from *Austin* and *Stone's Museum* performed. All this charming scene was canopied with illuminations. In one of the rooms were scattered the presents. There were silver candelabra from Mr. *Charles A. Shaw*, *Colonel Stone's* partner; a bronze statue from *Fred I. Clayton*; flowers from *Newman's*, and a sumptuous easy chair from the *attaches* of the museum. The *Ancients*, who number *Colonel Stone* among them, were out in force.
JAY BENTON.

WASHINGTON.

The Marquis of Michigan Savors of a Haggard Novel—Summer Talk of the Capital.
(Special to The Mirror.)

WASHINGTON, August 2.

Glen McDonough and *Edwin Townsend's* three-act farcical comedy, *The Marquis of Michigan*, under the management of *E. Rosenbaum*, received its first production on any stage to-night at the Columbia Theatre. A large audience was in attendance, and the work was received with many marks of approval. The play was presented under the immediate direction of the authors with the following cast:

Ned Harkaway	George F. Nash
Bob Tyke	Charles J. Jackson
Sweeney Burns	George W. Barnum
Abner Gooch	W. H. Porter
Senor Magnifico	Robert Paton Gibbs
Helen Hastings	Marion Giroux
Tony Tostevin	Daisy Lovering
Mrs. Altra Vesuvius	Eva Davenport
Georgiana Bunn	Alice Pixley
Evelina Bunn	Ethel Knight Mollison
Zenobia Bunn	Sadie Stringham

The main story of the play follows: *Helen Hastings* is the foster daughter of the Reverend *Henry Bunn*, a very wealthy clergyman, whose house has been her home for many years. Prior to the opening of the play, Mr. Bunn goes on a pleasure trip through the Mediterranean, is captured in Sicily by a band of brigands and dies while their prisoner. His companion, *Edward Harkaway*, escapes, and at the opening of the play Bunn's fate is still a mystery. Mrs. Bunn and her two daughters display their long concealed enmity to *Helen Hastings* as soon as the news of Mr. Bunn's death reaches America, and Helen leaves their house to support herself by practicing law. Helen and her friend, *Tony Tostevin*, have both been admitted to the New York bar, and they open an office—a dainty and highly decorated office—where they spend their time in drinking tea, telling their own fortunes with cards, and waiting for a client to turn up.

Edward Harkaway returns from abroad with an exciting story of his escape from the brigands, who, thinking him the *Marquis of Michigan* as he represents himself to be, a man of fabulous wealth, were holding him for a large ransom, and his scene with Helen develops the fact that the late clergyman has promised a large bequest, but as no will has been found since his death the estate would be apportioned by law among his wife and children, while Helen would receive absolutely nothing. Mrs. Bunn and her daughters stop in at the office to do a little gloating. Within an hour the surrogate is going to sign an order dividing the Bunn fortune, and they tell Helen that Bunn's promise to leave her a legacy will not be regarded. Harkaway then announces that Bunn did leave a will in which Helen is well remembered. Knowing that his death was at hand, the clergyman begged the brigands to give him writing

materials, so that he might send his last wishes to America by Harkaway should the latter ever escape, or be released. This being denied, Harkaway, who is an artist, finds several tubes of oil color and a brush in his pockets, and upon his suggestion Bunn paints his will in two colors on Harkaway's back, signs it, and expires. Helen is mentioned on the fifth rib for \$100,000. The Bunn try to prevent Harkaway from putting himself in evidence before the surrogate, but he outwits them, and dies himself as "Elliott A."

The second act shows Harkaway married to Helen. They are in a summer cottage in a Hudson River town and a legal war over the painted testament is raging merrily. Harkaway is plainly unhappy, and in a scene with Bob Tyler confesses that the will was not the work of the late Bunn, only the signature being his work. The brigands had raided a circus caravan during their captivity, and carried off the star of the show, Madame Elina Vauvius. When the painted will was proposed, Bunn was too weak to execute more than his signature. Madame Vauvius declined to paint his last wishes on the ground of delicacy. Were Harkaway her husband, she would be only too happy to oblige, but under no other circumstances. Harkaway left America deeply in love with Helen. By marrying Vauvius, he could make Helen an heiress; by declining to marry her, he would dishonor Helen. Loving Helen desperately, and not being sure that she cared at all for him, Harkaway had determined to be at least her benefactor, and had allowed Bunn to wed him to the susceptible circus queen. As Harkaway's wife she executes the will at Bunn's dictation, and after Bunn's death joins her husband in an attempt to escape. Wounded by the brigands she is left for dead by Harkaway, who marries Helen in the belief that his first wife is no more. He neglects to tell Helen of his former bride and her unexpected appearance at the close of this act produces a series of complicated situations. In the third act, as Harkaway is about to confess all to Helen and go away, it is suddenly developed that his marriage to Madame Vauvius is void, and the materialization of a former husband of the lady leaves Harkaway free and undiscovered. The painted legacy is upheld by the courts and all ends well. The main theme is plainly taken from H. Rider Haggard's novel, "Mr. Meeson's Will," but there are several counter themes of strength and interest. The very excellent combination of players gave to the performance a vim and precision that was distinctly appreciated. The presentation here this week is in the nature of a trial production. The stage management was in charge of W. H. Post.

The Frederick Bond Stock company's engagement at the New National Theatre during the past week met with good financial results. Where Are We At and Betsy divided the week with the addition, Saturday night, of the curtain raiser, Our Bitterest Foe. To-night, for the second and concluding week, the bill is A Paper Chase, which is enjoyed by a full house.

Bert Riddle has been re-engaged as manager for the starring tour of Eugenie Blair, who commences her season on September 13 at Ford's Opera House, Baltimore. Miss Blair will present the following repertoire: Camille, Jane Eyre, East Lynne, New Magdalen, Lady Clancarty, Carmen, Pygmalion and Galatea, and The Ironmaster. Her Washington engagement will open at the Academy of Music on September 27 for two weeks.

Manager James B. Camp says that a permanent organization for the season of '98-'99 will be the Frederick Bond Stock Comedy company. Mr. Bond and Manager Camp having signed an agreement to that effect. The company will be the best that can be gotten together, and the list of plays presented of a high character.

Willard Holcomb's new play, A Gentleman Vagabond, founded upon incidents in the life of the celebrated Washington Bohemian, Beau Hickman, is in the hands of Sol Smith Russell, Tim Murphy, and E. Rosenbaum for perusal.

The new features at Glen Echo this week comprise Harlan and Wilkison, the Merrie Monarchs of the Glen, Lumiere's Cinematographe, the Madrid Mandolin and Guitar Club, and the re-engagement of the Boston Fiddlers Orchestra.

Maude Allen, of the Bond company, is the latest Washington recruit to the stage to achieve distinction. She is a comedienne of rare talent, and has been enrolled among the Hoyt forces for next season.

Lizzie Macnicol, of the Castle Square Opera company, is spending her vacation in the Alleghenies, near Oakland, Maryland.

James A. Galloway, who is summing at his cottage at Four Mile Run, Va., has been re-engaged by James A. Herne for Shore Acres for his fourth season.

Corinne Parker and Myrtle May were new additions to the Bond company for the cast of Betsy.

After months of war between the rival bill posters of this city, the announcement is made that the two fighting firms have consolidated. Kernan and Rife and the Moxley firm, having joined hands, will hereafter operate together.

Kernan's Lyceum Theatre will open its regular season next Saturday night, with the English Follies as the attraction. JOHN T. WARD.

CINCINNATI.

Another Opera Company Opens—Summer Resorts Booming—News.
(Special to The Mirror.)

CINCINNATI, August 2.

The engagement of the Mackay Opera company at the Zoo has been so successful that the company will remain for a fortnight longer. Yesterday and for the balance of the week Fra Diavolo was announced. The performances given by this company are very enjoyable and the audiences are made up of the best people in the city. Every evening parties are seen at

the Zoo club house for dinner, after which they invariably adjourn to hear the opera at the Amphitheatre.

Sunday night the Boston Lyric Opera company began its engagement at Chester Park, and not at the Lagoon, as announced. The opera presented was Amorita. The audience was large and all the principals received most generous applause. J. K. Murray as Fra Bombardo, Edgar Temple as Angelo, Clara Lane as Amorita, and Hattie Bell Ladd as Perpetua, acted and sang their parts well. The minor parts were well taken and the whole performance was very even. J. B. Shaw is the manager of the company, which will undoubtedly do a large business.

McPherson's dog and monkey circus, which is the delight of the children, has been engaged for another week, and will give free performances in the arena at Chester Park.

The past week has seen large crowds at the Lagoon. This week's bill includes the Ocklanys, acrobats; Burton and Ashley, the Meyer Brothers, and Allen and Mack. For the week of August 5 Pauline Hall, Amelia Glover, and Josephine Sabal will head the list.

The People's opens on August 15 with Mozart's Merry Widows Burlesque company.

Manager Louis Ballenberg, of the Belstedt-Ballenberg Band, has gone to Nashville to arrange for the reappearance of the band at the Nashville exposition. Earlier in the season this band played a successful engagement there.

WILLIAM SANBORN.

ST. LOUIS.

Change of Companies at Uhrig's Cave—Said Pasha at Koerner's Park—Notes.
(Special to The Mirror.)

St. Louis, August 2.

The Boston Lyric Stock company finished their season at Uhrig's Cave last Saturday night, after playing for several weeks, and left for Cincinnati, and opened up at Chester Park in that city. The reason given for closing was that their receipts were not equal to their expenses. It is claimed by some of the principals and chorus that there is still money due them for salaries. It must be admitted that they gave fine performances, but it seemed that the patrons of the Cave preferred a light opera instead of grand. Last week Amorita was given, and the performance was a most satisfactory one. Helen Bertram carried off the honors, and sang and acted the part of Angelo in a most finished and artistic manner. She is a great favorite with St. Louis audiences, and the pretty songs in her part received many encores. Nellie Braggins, a St. Louis girl who has been seen at the Cave in past seasons, did well in the title-role. She took the part on short notice during the entire week, replacing Clara Lane, who was quite ill. J. K. Murray and Edgar Temple were the two other people in the cast who deserve special mention. The chorus was also very commendable. The Cave was dark last night, as the McCaull Opera company, that has been playing at the Chicago Opera House and has been engaged to fill the balance of the season, did not close their season there until last night. To-night, however, they open in Girofle-Girofla.

The opera company at Koerner's Park gave a very finished production of Said Pasha last week to good audiences. George Hawley, Charles O. Bassett, Ben Lodge, and Francis Gaillard took the principal parts exceedingly well. The chorus was all that could be desired, while the opera was exceptionally staged.

Forest Park Highlands are doing a very large business, several nights last week the attendance crowding the pavilion and many being turned away. The minstrel portion of the entertainment made the biggest kind of a hit. Carroll Johnson, who gave a budget of new songs, continues to catch the audience. Gus Weinberg, last season the comedian of Hopkins' Stock company, was also a prime favorite as one of the end men, and was as good in black face as he was a comedian. The balance of the people were exceedingly popular. The vaudeville offerings were clever.

This week the minstrel first part is continued and the old favorites retained. The vaudeville part includes the Angela Sisters, Romulo Brothers, and Carroll Johnson and Gus Weinberg in new specialties.

The Suburban also has been having its capacity tested with M. Guille, Diana, Al Wilson, Fannie Bloodgood, and other good people as the attractions. This week there are many new features in the performance. The following artists are appearing: The Hassan Ben Ali troupe of Arabs, Stanley Whiting, The International Song Birds, Baker and Arnhart, Brace and Cotton, and others.

The Boyton Theatre and Chester had large audiences last week, and the attractions furnished were of the highest class. This week an entire new programme is on, and the turns are both meritorious and entertaining.

Last Thursday night the Merchants' League Club had a benefit at Uhrig's Cave, and it is doubtful if there ever was as large a crowd in the garden before. The opera company gave Amorita, there were special programmes, and many other features.

Helen Bertram has been specially engaged by Managers John and Frank McNeary to remain for the balance of the season.

Lawrence Hanley is here, busily engaged rehearsing for a week's outdoor revival of Midsummer Night's Dream at the Suburban, beginning August 8.

Colonel Hopkins promises to have one of the best stock companies ever in St. Louis when his theatre opens. He has also perfected arrangements with the Frohmans, T. Henry French, and other well-known Eastern managers to present their successes, in both comedy and drama. He also has a number of surprises in vaudeville for his patrons.

W. V. Lyons, the correspondent for THE

DRAMATIC MIRROR at Waco, Texas, was a visitor in St. Louis last Tuesday. He is on his way home from a trip North, and tarried a few hours here to see your St. Louis representative.

Messrs. J. C. Janopolon and Sam W. Gumbertz are two busy managers and will continue to be until they get their new Imperial Theatre bookings completed and their stock company organized. Beaumont Smith has been East looking after their interests, but was in the city last Wednesday for a few hours. He went East again last Wednesday night.

John Griffith, the well-known actor, is in the city and has been for several days.

Ada Carleton Swain, a talented young St. Louis girl, who has been with James O'Neil and others of equal note, has been engaged specially to play the part of Hippolyta in the Midsummer Night production to be given at the Suburban next week, which is now being rehearsed by Lawrence Hanley. Miss Swain was in the original production given by Mr. Augustin Daly.

Hugh C. Quarles is now officiating at Koerner's Park as business-manager.

Annie Meyers, late of the Koerner's Park company, left last Monday night for Atlantic City to join the opera company playing there.

Your correspondent took a flying trip to Chicago last week and is under obligations for courtesies extended to him by Harry Earle, the popular vaudeville correspondent of THE MIRROR in that city.

The Marion Park Theatre is a new Summer resort under the management of C. H. Colson. Continuous performances of drama and vaudeville were given last week. The Lightning Road Agents was produced, and specialties by Rainer and Kehoe, Cora Redcliffe, Dick Richards, and Winifred Gray. W. C. HOWLAND.

IN SUMMER PLACES.

Where Players Are Sojourning During the Inter-Season Interval.

William H. Rightmire reports from Wreck Lead, L. I.: John Macauley, who reads THE MIRROR before it reaches the public eye, went outside fishing on July 25 and caught a barrel of sea bass and porgies. Mrs. William J. Scanlan has caught as many fish as some of the old-time anglers, and took an ocean sail to the wrecked Librarian. Several stars are booked at my hotel.

Hattie Starr has gone to Thousand Islands to spend her vacation, visiting her uncle, James T. Easton, who owns Cheney Island, formerly the property of George M. Pullman. Miss Starr will return in September.

Charles Dickson is at Rockaway Park, and Mr. and Mrs. Louis Mann (Clara Lipman) are at Far Rockaway.

John and Lillie Black are spending the Summer months at the home of Chantrell and Schnyler at Gravesend Beach, N. Y., and are enjoying fishing and sailing on Mr. Chantrell's schooner yacht Sunshine, which has been a source of enjoyment to many professionals this Summer.

W. J. Chappelle, who says he is neither a manager or agent courier, but simply a "hired man" on Elmer E. Vance's amusement farm, with his family is spending a week with his "Boss" at Lakeview, N. J., where the horseless carriage is kept on the move from early dawn to dewy eve.

Emily Barnes will come to New York this week from Boston, and proceed to Atlantic City for the month of August.

Visitors at Siasconset, Mass., are Mrs. E. G. Sutherland, Minnie Dupree, Ida Conquest, Mary Shaw, Olive Oliver, and Louise Imogen Quincy. Miss Conquest has been visiting her aunt, Mrs. William Crane, at Winthrop.

Rachel Noah is passing a quiet Summer at Kentville, N. S.

J. Fred Zimmerman, the Philadelphia manager, is summing with his family at Lake Placid, N. Y.

Thomas Leath, manager of the Mozart Academy, Richmond, Va.; Virginia Stuart, and Pearl Bradburn are all summing at Atlantic City.

Edith Mason and her husband, Thomas H. Perse, both of the Castle Square Opera company, will leave Cape May this week for Toronto, Canada.

Agnes Wallace Villa is resting at her home, Ridgewood, N. J., before beginning her tenth season in The World Against Her.

Frank McKee, together with Mrs. McKee and their pretty little daughter, are to spend a short time at Saratoga before beginning work at Hoyt's Theatre.

Sylvester Maguire has spent the Summer at Atlantic City, and expects to return to New York this week.

Frank Buoman and Rose Adelle were recently guests of Mr. and Mrs. Thomas E. Shea at their Summer home, Northport, Maine.

Simon Hasler, leader at the Chestnut Street Opera House, Philadelphia, is leading a band at Congress Hall, Cape May, this Summer. He was serenaded last Sunday, the occasion being his birthday, and presented with a handsome cane by his orchestra. The donation was followed by a jolly event.

W. Cross is in the White Mountains in advance of Mora.

Mr. and Mrs. William Bonelli have been staying for the past four weeks at Asbury Park, where they will remain until the rehearsals for The Captain of the Nonsuch commence.

Augustus Wolford is summing at Canarsie, L. I.

Louise Van Worden, professionally known as Lola Allen, is taking charge of her mother's house, "Shore Acres," at Good Ground, Long Island, on Shinnecock Bay, this Summer. She

has some prominent professional people among her guests.

Gilbertie Learock is enjoying the Summer with her little girl at St. Paul, Minn. She will shortly rejoin her husband, Tony Williams, who is engaged as leading support to Bessie Bonehill as Nertie in Little Monte Cristo.

Mr. and Mrs. Edwin Wallace (Katherine Horan) are located for the Summer at Navesink Highlands, N. J., where are also Mr. and Mrs. Joseph Wheelock, Sr. Mr. and Mrs. John Webster (Nellie M. Murray), Jack Webster, Jr., Thomas G. Seabrooke, Frank Jackson, and Mr. and Mrs. Carl St. Aubyn.

Walter V. Pennington, at Pleasanton, Mass., and D. Walker White, Jr., at Pleasanton, Mass., of the Nancy Gilson company, is summing at Northern resorts.

Eugene M. Parker is spending his vacation at his Summer home, Valparaiso, Ind.

Emilie Melville is spending a few days with Lillie Eldridge Ryan at Beta Beach. She leaves next week for Chicago to play at the Olympic and Haymarket, and will return on August 29 to begin rehearsals for Bimbo of Bombay.

AT MOUNT CLEMENS.

W. E. Horton writes: The recent arrivals have been Johnny Ray, Bernard Dyllyn, and Castle Bridges.

Ringling's Circus played to good business July 27, notwithstanding many heavy showers during the day. The show is the best we have ever had, and the people were well pleased.

Walter K. Hill, of the New York Clipper, accompanied by his wife, were the guests of Mr. and Mrs. W. C. Cameron on July 27.

J. C. Lewis, of the Philadelphia Record, is in town, en route to his show at Asbury Park.

John C. Rice and Billy Cohen, who played a week in Chicago, and Charles W. Young, and Shattuck, Bernard, and Little Jay to play a week in Detroit.

Kelly and Mason begin rehearsals of their new farce-comedy Who Is Who August 2. The company open here August 19.

The entire theatrical colony were the guests of Ringling Brothers on the afternoon of July 27. John Ringling acted as host, and everything possible to make the visit pleasant was done. After the show Mr. Ringling personally escorted his guests through the tents and about the grounds, and a thorough inspection of the great enterprise was afforded to all.

A COLONY AT SIASCONSET.

The professional colony in the little village of Siasconset, on Nantucket Island, has assumed larger proportions this season than in any previous year. It seems likely to increase in numbers year by year. Out in the ocean fifty miles, where only the air of the sea can reach them, they have opportunity for a rest and recuperation. Harry W. Brown, the manager, who several years since passed a season in the place, is again there with his wife and interesting family. With him came, as his guest, Lowell Mason, the brother of Jack, after a long season on the road. James Morrissey, for many years the manager of Emma Abbott, is also there with his family. Edward Price, the actor from Boston, is there for the season. Charles A. Metcalf and Charles Rich, of the Hollis Street Theatre, are again there. The latest accession is Annie Clark, for many years the lending lady at the Boston Museum.

ALONG THE JERSEY COAST.

Laura Burt writes from Ocean Grove: Professional visitors at Asbury Park have included Helen Tracey and daughter, Guido Marburg, Henrietta Lander, Blanche Arkwright, Maud Bagley, Allie Gilbert, Grace Henderson, who has a cottage; William A. Brady, and Mr. and Mrs. James J. Corbett. Henry Guy Carleton came down on July 23 to read his new play for Mr. Corbett. Margaret Gordon recited successfully at the Ice Fund benefit. Jessie Busley has been visiting her at the Coleman House.

At the Norwood are Mr. and Mrs. Charles Abbott (Maggie Mitchell), Mr. and Mrs. E. J. Henley, and Frederick De Belleville. John W. Albaugh and family have cottages. Charles Frohman is expected at the Hollywood, Long Branch. Lilla Vane and Jennie Joyce-Daly are at the Branch.

Anna Robinson is with her mother at the Oliver cottage, studying her new part in The French Maid. Margaret Robinson divides her time between Long Branch and Larchmont, where she visits Josephine Hall. Mr. and Mrs. Samuel Kingston are at the West End Hotel. So is Mason Mitchell, his star, Walker White-side, and Colonel E. M. Alfriend. Dan Daly paid his first visit to Pleasure Bay on July 25, and said he liked it "much and plenty." Nellie Lingard was there, too, on the same day, with her husband, Mr. Falk, who is in charge of amusements at Pleasure Bay.

THE CASINO'S SUMMER SUCCESS.

The Casino continues to break midsummer records with the successful review, The Whirl of the Town. Icees are served between the acts, and the pretty theatre has become a popular place for many citizens to spend their evenings over and over again. The Casino has the only regular dramatic performance open in the city.

Maud Harrison
DISENGAGED.

Address Mignon.

dividing and retiring right and left during the action of the drama proper. The representations of the Passion Play usually begin in May of the decennial year, and are given every Sunday and Sunday night until the end of September, there being two days each week in all.

THE USHER.



That a revival of business has begun throughout the United States there is no longer any reason to question, for unmistakable signs of it are multiplying daily, even in this the dullest part of the year.

Wall Street—a reliable barometer—gave the first indications of the return of prosperity. The stock market for several weeks has shown a strength and firmness unknown in years.

The tariff legislation has set at rest matters that disturbed manufacturers and the import trade.

Railroad business, especially in the West and South, has increased greatly and the prospect is that the transportation facilities of the land will be taxed soon to the utmost in order to transport the crops to market.

The crops are enormous and an unprecedented yield is in sight. European crops are comparatively small, which means immense exports and high prices. During July, September wheat advanced 11½ cents a bushel and transportation to Europe for 25,000,000 of bushels was engaged. Western farmers are paying off mortgages.

Real estate operators report the certain prospect of great activity in local sales by October.

New wealth will pour into the nation from the gold fields of Alaska.

Not only has confidence awakened, but there are the best reasons for confidence, and the most confirmed pessimist cannot blind himself to the fact that the days of hard times are numbered.

There is no doubt that all classes will feel the good effects before the Winter sets in.

The theatre will reap its share of the coming prosperity. Unfortunately a large number of managers and actors will receive less of it than they are justly entitled to.

They have delivered themselves into bondage to the Theatrical Trust, which will tax their revenues heavily and will give them nothing of tangible value in return.

I have observed with considerable amusement several curious symptoms in those stars and managers who have confided their affairs for the coming season to the tender mercies of the Theatrical Trust.

First of all, they are averse to speaking about the subject at all, except in a nervous whisper.

They make it a point to assert that while, no doubt, other stars or managers have been subjected to the squeezing process, they have not been interfered with—not a bit of it!

Then, as they warm to the subject (after a furtive glance over the shoulder), they admit that there are some little disadvantages in the new system, and they hope sooner or later that somebody will do something to bring a return of the happy days when routes were booked on the level.

And, by and by, when they are quite certain there is no Trust man within earshot, they pour forth in strictest confidence a tale of woe in which reduced percentages, date-juggling, brow-beating and curse-words figure prominently.

The Ibsenophobes are railing and the faddists are rejoicing over the announcement of a series of matinees next season at which Dr. Ibsen's plays will be given under conditions somewhat similar to those surrounding the performances of the London Independent Theatre.

As the general public is not to be asked to pay the expenses of these experiments there is no especial ground for the grumblings that are heard from certain newspapers. A small group of moneyed men, it is said, are to furnish the wherewithal simply for the sake of giving themselves and their friends opportunities to see Hedda Gabler, The Wild Duck, John Gabriel Borkman, and other mournful examples of the dreary pessimism and power of the Norwegian dramatist.

With the exception of A Doll's House—which has enjoyed a limited popularity because of Nora's usefulness in showing off the skill of several able actresses—none of the Ibsen plays has found favor with the American public. The philosophic insight and remarkable technical qualities they exhibit are freely recognized and widely commended, but they are voted decidedly unpleasant and quite foreign to the legitimate purposes of the theatre—at any rate, so far as the theatre of this country is concerned.

And yet Ibsen has exercised a distinct and beneficial influence over our dramatists, as he has over the dramatists of Europe, and it is seen and felt in the improved construction of plays and an appreciable effort to substitute an approximation of living reality for the moss-grown artifices that long held supremacy in stage writing.

The Sun hits the nail squarely on the head when it says: "The belief that London audi-

ences are hankering for American plays rests upon a very slight basis of fact."

One swallow doesn't make a Summer, nor does the undoubted hit of Secret Service prove anything except that thus far there has been one exception to the rule. Many other good plays have been sent to London, and all have met with failure either artistic or pecuniary, or both.

And it has been the same with our stars—except in the case of Joseph Jefferson, who was not only acclaimed as a comedian of rare gifts, but who made money over there. But the rest—Forrest, Cushman, E. L. Davenport, Edwin Booth, McCullough, Barrett, Florence, Raymond, Lotta, Mayo, Fanny Davenport, Goodwin, Dixie, to name a few that come to mind—met either with defeat or disaster.

American adaptations of French farces, after being readapted freely for English use by English playwrights, have occasionally become popular in London. But there is little in the records to justify the hope that a stage has been reached at last where there is a real and general demand for American plays in London.

A New Orleans correspondent, who has read The Mirror constantly since 1884, writes that he was especially interested in the remarks in this column recently advising embryo playwrights how to go about ascertaining the merit of their works.

My correspondent says that he placed the manuscript of a play in a prominent actor's hands with the result that it was praised encouragingly and the author was advised to submit it to Mr. So-and-So. This suggestion was acted upon promptly, and the receipt of the manuscript was acknowledged, with a promise to read the piece at an early date.

Seven months passed. The author wrote again. No answer was vouchsafed. Thus the matter stands at present. "Now what would you advise as the next best step in this case?" asks my correspondent.

Clearly the next step is to demand the return of the play. There is no way to compel a man to examine a manuscript, even when courtesy and the obligation of fulfilling a promise are involved.

The you-tickle-me-and-I'll-tickle-you game is being played in the joint advertising interests of a newspaper free ice fund and an extravaganza shortly to be revived.

This extravaganza was very dreadful in its original form, and it is to be treated to a new book. The receipts of the opening performance have been promised to the free ice fund—a worthy object in itself—and the result is a daily puff of the extravaganza in the ice fund's newspaper. As in the nature of things these receipts would be small, efforts are being made to swell them by levies upon well-known actors. Whether the inducement offered is a free advertisement for the donors, or whether the managers of the extravaganza will pay these contributions out of their own pockets, is not known.

Charity covereth a multitude of sins, and were there not a strong suspicion that it is business rather than the desire to aid the suffering denizens of the East Side that animates this particular benefit, the effort would be worthy of all praise and cooperation.

As the thing is being worked spectacularly and as a certain circle of managers and actors are expected to give it their support, little dependence being placed on the playgoing public, the scheme naturally invites criticism.

Gifts of money (if actors are really making such gifts) could be made more appropriately to the Actors' Fund, which is secure from the charge of serving as a medium for advertising dubious theatrical speculations.

Olga Nethersole has acted wisely in settling her suit against the Frohmans for failing to keep their contract to play her in London.

It is impossible to assess damages in such cases, and as her late managers willingly paid over the fixed amount they were to have paid her as salary, there were really no substantial grounds for a suit.

It is probable that Miss Nethersole will return to this country about the middle of next season. She said before leaving New York that she would come back in January if she should not find a London theatre to carry out her idea of managing on her own account. This probability is confirmed by Marcus Mayer, who arrived from England on Saturday, and who is to manage Miss Nethersole's next American tour.

The Herald has been calling attention recently to the loungers along Upper Broadway, and it finds reason for congratulations in the fact that "from now on the idle moments of the Thespian will be few and far between."

I pass along the Rialto perhaps as often as any one, and I rarely see an actor's familiar face in the groups to which the Herald refers. Certainly professionals do not, as it says, "block the sidewalks with their presence, rival the grip-men's gongs with their boisterous mirth, and make life unendurable for the women whom untoward circumstances compel to pass their way, by their insolent stares and offensive comments."

The offenders in this respect are not actors. There are three or four hotels between Thirty-fourth and Forty-second Streets that harbor race course touts, gamblers, and "sporting" men generally. This gentry does all that the Herald charges the actors with, and more. And it is owing to their presence that the district in question has become a spot that many women shun. The remedy for this nuisance lies with the hotel proprietors, who, if they choose to complain to the police, could speedily put a stop to it.

Such actors and managers as frequent the

Rialto are there for business. The boisterous, insolent "sports" are there for another purpose.

The American dramatist will have no representation worth mentioning next season on the stage of our three principal stock theatres. Announcements of new plays by native authors are generally due at this time of year, but this Summer even this innocent little fiction is considered superfluous.

Mr. Daly has not produced an original work by an American author in a long time. Charles Frohman dabbles in native plays to a considerable extent, but they seldom find a welcome nowadays at the Empire. Next season Daniel Frohman announces Pinero's The Princess and the Butterfly, and another piece by the same author: The Trifler, a comedy by Henry Arthur Jones; a comedy by Louis N. Parker; a comedy-drama by James K. Jerome, and a play by Anthony Hope and Edward Rose.

From the standpoint of British dramatists here is what Mr. Squeers calls "richness."

A man named Williams, who calls himself an evangelist, is gratifying an appetite for pulpit sensationalism in a tent at Denver, where his horrible ravings are said to attract enormous gatherings of ignorant and curious persons. In his last discourse Williams turned his attention to the stage. Following is a specimen of his disgusting utterances:

"I say that the average actor and actress is impure, debauched and vile. The actress of this day who draws the biggest crowds, who receives the largest salary, and who gets talked about the most, is the vilest of all—one who has had five husbands and not married to her sixth. Can a Christian man or woman who pretends to decency go forth and spend their dollars to listen to such people? Why, if all actors were pure and all plays wholesome, it would still be dangerous for parents to turn their children loose on the theatre matinees, for stage life is artificial. There is nothing real about it. It breeds dissatisfaction with the quiet, humdrum life of everyday. The theatre is dangerous if only for that reason."

Creations of Evangelist Williams' type should not be permitted in any self-respecting and law-abiding community to be at large. Their place is in the insane asylum if they are irresponsible, and if they are sound in mind and reason they ought to be gagged.

The Chicago Evening Post calls attention to the fact that although the copyright amendment is in force the play pirates have not ceased their activities.

"There seems to be a general contempt for the copyright laws," says my contemporary, which adds that a successful dramatist of its acquaintance has so little confidence in the law that he has not gone to the trouble to have one of his pieces copyrighted. "He deems the copyright law a delusion and a snare, and he has no hesitation in subscribing to the tenet which enrages the Populists—government by injunction."

This dramatist makes a mistake. Under the revised law injunctions obtained in the United States Circuit Court are operative throughout the length and breadth of the land; whereas injunctions obtained on the strength of invasion of stage right under the common law run only within the borders of the State where they are obtained.

While our copyright law as it stands is by no means perfect—far from it—nevertheless it recognizes a new and vital principle affecting dramatic copyright, which has not been conceded by the Government of any other country in the world.

The reason why there has been so little done in the matter of enforcing the new law is not owing to the deficiencies in the law itself, but rather to the fact that dramatists have neglected to place themselves in a position to invoke its force by complying with the copyright requirements.

Let a pirate steal a play for which the protection of copyright has been properly obtained, and the law may be relied upon to do the rest.

A NEW SECRET SOCIETY.

The Ancient Exalted Order of the Elephant was organized at Detroit, Mich., on July 25, the charter members including W. H. Van Cleave, W. A. Patrick, J. H. Snellin, Robert Taylor, W. J. Bouse, Frederick Madison, George Heiser, George Ganweiler, Rhoda Royal, Henry Ringling, and Spencer Alexander. The new order, founded in theatrical and circus circles, will be both beneficial and fraternal, and will provide weekly payments for all members incapacitated from business by illness or accident. The ritual is said to be original and impressive. Permanent headquarters will be established at Janesville, Wis., and each local lodge will be known as a "herd." A unique feature will be the fact that honorary membership is to be extended to active newspaper men, editors and reporters, employed by recognized newspapers or periodicals, and to them alone.

CORINNE IN AN AMERICAN BEAUTY.

S. H. Friedlander, of Friedlander and Gottlieb, proprietors of the Columbia Theatre, San Francisco, purchased last Friday from Hugh Morton and Gustave Kerker and the George W. Lederer company the comic opera, An American Beauty, in which Lillian Russell appeared last season. The price, \$10,000, covered sale of the entire production, scenery, costumes, and properties, and the opera will be presented on the Pacific Coast and through the Western territory. The tour will be directed by Rine and Maeder who have already engaged Corinne to play the part written for Miss Russell. A strong supporting company will be secured.

REFLECTIONS.



Howard Kyle, whose portrait is here presented, has returned to New York after a year's absence, during which he filled the post of leading man in stock companies at Pittsburg, San Francisco, and Salt Lake City. The range of Mr. Kyle's work is remarkable for its versatility. Conspicuous among his successes the past year in parts he had not previously acted were John Strebelow, in The Banker's Daughter, Bob Ruggles in The Big Bonanza, Terry Dennison in Hearts of Oak, the Spider in The Silver King, Uncle Tom, Roanoke the Indian in The Minute Men, Monsieur in the French pantomime A Paris Tragedy, and Captain Ford in The New South. Mr. Kyle makes his headquarters at The Players while in town.

Harry F. Spiers writes from Cornwall House, Tonbridge, Kent, Eng.: "I shall be very pleased to correspond with and advise any manager contemplating coming over here with drama. There is a big opening now for good comedy drama, and a lot of money is to be made."

Edward Emery's Summer company is said to have gone to pieces on July 21, at St. Albans, Vt. Mr. Emery, according to accounts, left a majority of the company stranded, taking with him a share of the profits of a benefit performance with which he was to have purchased railroad tickets for the company.

F. P. Edwards, late of Daley and Edwards, now advertising agent and bill poster at St. John, N. B., is the proud father of a sixteen-pound baby boy.

The work of preparing the scenery for the productions of Manager Waite's two comedy companies, which has engaged the services of two carpenters and three scenic artists for the past nine weeks, is about completed. Every play produced will have its own special scenery.

Marie, daughter of the late George Du Maurier, author of "Trilby," was married last Thursday, at London.

W. D. Loudoun sailed last Thursday for London.

Jessie Bonstelle recently scored an emphatic success as Camille with the Cummings Stock company at Rochester. Eleven performances were given to packed houses. The press favorably compared the young actress with all the great exponents of Camille, and a testimonial was proposed by prominent citizens.

Karl Edwin Harreman, formerly dramatic editor of the Toledo Commercial, has left that paper and is now connected with the Detroit Journal.

Manager Elmer E. Vance, of Patent Applied For, has just received a patent on a real novelty for advertising purposes, which consists of six three-sheet frames made after the principle of the kinetoscope, and so arranged that by the use of a spring motor scenes from the play will be reproduced exactly as represented on the stage. The pocket toy kinetoscope suggested the idea. It will be used first in Elizabeth, N. J., where the company will open on September 2.

Sam M. Freudenburg is at Carlsbad, Austria, very greatly improved in health. He has engaged the Family Abraz for Gus Hill season after next. Mr. Freudenburg writes: "I am looking forward to Friday—the day when I receive the Mirror."

Catherine L. Beach, who is now in Philadelphia, has announced her intention to start at an early date for the Klondike gold fields. She will stake out a claim, besides doing newspaper correspondence, and expects to return before long with no end of the gold.

Charles N. Lum will build a new Summer home at Arlington Heights, near Columbus, Ohio.

Grace Lyndon is seriously ill in Buffalo, N. Y. Lide Leigh, engaged as leading woman for Waite's Comedy company, Eastern, closed with Bartley McCullum's company, Peak's Island, last week, in order to get a much needed rest before commencing her work with Mr. Waite.

Sam C. Miller's new play, Terry, the Orphan, was first presented last week at Duluth, Minn., by Tom Marks, comedian, of Marks Brothers' No. 2 company, scoring successfully.

During a performance of Carmen at the Lyceum Theatre, Rochester, last Thursday, by the Wilbur-Kerwin Opera company, Clayton Ferguson accidentally stabbed Sane Kerwin, having used the wrong property dagger. The wound, fortunately, was not serious.

Corrona Riccardio has secured Horace McVicker's dramatization of Tolstoy's novel, "Anna Karenina."

John T. Tierney, who is engaged to play the principal role of Dennis McSorley in McSorley's Twins, is at his home in Baltimore, resting till August 16, whence he goes to St. Joseph to begin rehearsals, and not to Rochester with Gran's Celebrities.

WHAT IT MEANS.

Chicago Chronicle, July 30.

It is a question which will, sooner or later, affect the interests of every theatregoer, and more especially of every man who regards acting as an art and the drama as on a par with literature of other kinds. The Trust wishes by controlling the chief theatres of the country to obtain the best terms possible for the attractions it owns or controls, and it aims in like manner to provide profitable houses for the companies owing it allegiance in one form or another. Economy in the management of theatres and companies is, of course, a prime object. The absolute ownership of the principal agencies of demand and supply in a theatrical way is the ultimate object, I suppose.

AT THE THEATRES.

Manhattan Beach.—Very Little Faust.

Travesty in three acts; adapted by Richard F. Carroll; music by Hervé and Fred. J. Eustis. Produced July 26.

Marguerite	Dorothy Morton
Mephisto	Truly Shattuck
Jess Tryon	Allene Crater
Lisette	Alice Campbell
Aglae	Floyd Reddick
Proach	Bettie Kennedy
Charlotte	Queenie Ellis
Siebel	Della Stacey
Faust	Harry Lockstone
Valentine	Richard F. Carroll
H. Moses	Alf. C. Wheelan
Phal	Edward H. Carroll
J. Norman Ball	Alf. C. Wheelan
Wagner	Henrietta Austin
Altmeier	Anne Verdell
Frits	Lee Easton
Frans	June Dale
Tips	Ernest Arthur
Tape	Jack Hayes
B. Brummell	John Belton
Corporal Jinks	Beatrice Hamilton
Captain Jinks	Florence Bell

The audience that assembled in the wind-swept auditorium at Manhattan Beach on Monday evening, July 26, didn't want much Faust, and it was given Very Little Faust. There was much Marguerite, however, to counteract the absence of Faust, and as the flaxen-haired maiden was very well played by Dorothy Morton, the auditors were satisfied with the performance as a whole. Miss Morton appeared to much better advantage as Marguerite than she did in the *Geisha* at Daly's last Winter. She sings charmingly, and acts with dash and spirit at Manhattan Beach. The role of Marguerite, who is a gay temptress in this travesty, quite fits Miss Morton.

Truly Shattuck was not so happily cast in the part of Mephistopheles. Of course, she looked handsome in the conventional red tights of the role, but one could hardly expect an attractive woman like Miss Shattuck to act like the devil. She was self-conscious, however, and seemed ill at ease on the opening night. But this constraint has now doubtless passed away and Miss Shattuck has again become her graceful, magnetic self. As a singer there is no danger of her lowering Calvé's colors.

Harry Lockstone was handsome as Faust and sang the role well. The comedian was Richard Carroll, who played the part of Valentine, a school-master, about as Sam Bernard would have played it, although not as well. There was too much Valentine. Mr. Carroll would have been funnier if, in writing the book, he had put remarks of more wit and cleverness into the mouth of Valentine. Indeed, none of the dialogue in the piece would have seemed the gray matter in anybody's brain on account of brilliancy. In the first act it was dulcet, as was the music. There were several long, laborious speeches that were naturally tiresome, and in places the score was somewhat heavy. Afterward both it and the music brightened up materially and were quite in the spirit of a Summer seaside entertainment when the end of the second act was reached. This desirable result was due as much to Della Stacey, Alfred C. Wheelan and the pretty and vivacious chorus as to the principals. The mounting of the piece was excellent in every particular. Very Little Faust, with condensation and some polishing, will doubtless prove an entertainment satisfactory to the visitors to Manhattan Beach for a month, and in all probability will survive the Summer.

Madison Square Garden.—A Midsummer Night's Dream.

Comedy in five acts by William Shakespeare. Revived August 2.

Theseus	Harry Meredith
Egeus	V. De Silke
Lysander	E. J. Henley
Demetrius	Lucius Henderson
Philstrate	T. Whitting
Quince	James Cooper
Snug	Charles R. Cochran
Bottom	Edmund D. Lyons
Flute	Charles Charters
Snout	A. C. Deltwyn
Starveling	Guy Nichols
Hippolyta	Louise Rial
Hermia	Mildred Holland
Helena	Fanny McIntyre
Oberon	Leonore Francis
Titania	Josephine Turner
Puck	Gretchen Lyons
A Fairy	Beatrice Maltman

At Madison Square Garden last evening there was presented in aid of the Abigail Free School and Kindergarten, in Sullivan Street, a revival of *A Midsummer Night's Dream*, which had been intended for outdoor performance in Harlem last week, but which had been postponed.

The comedy was given by the cast above upon a beautifully arranged stage in the spacious Garden, and the appropriate music of many celebrated composers was played by the Metropolitan Opera House Orchestra. Edmund D. Lyons directed the performance and ar-

anged the programme, besides impersonating Bottom.

The especially excellent cast comprised, in addition to many well-known professionals, two debutantes of unusual promise in Leonore Francis and Josephine Turner. A large chorus assisted in the vocal numbers. A critical review of the performance will appear in the next issue of *The Mirror*.

CHARLES KLEIN HOME AGAIN.

Charles Klein arrived from Europe last Thursday, having been greatly benefited in health by his two months' sojourn abroad. In chatting about his trip to a Minnion representative Mr. Klein said:

"My sojourn abroad was essentially in the nature of a vacation, but I managed in a measure to combine business with pleasure. I partly arranged for the production of *The District Attorney* at a London theatre. I say partly, because negotiations for the production are still pending. Meanwhile the play is being localized by H. Chance Newton, known to Minnion readers under his nom de plume of 'Gawain.' While in London I met Beerbohm Tree, who treated me with delightful hospitality. It has been practically arranged that I am to write a new play for him, in which I am to provide him with an eccentric character in his line. The character is to be weird, but not uncanny, and may do for Richard Mansfield as well, if he likes the play."

"Did you arrange for the production of *El Capitan* in London?"

"I had various offers for the foreign rights to *El Capitan*, but I was unable to accept them, as De Wolf Hopper intends to produce *El Capitan* in London himself, possibly next Summer. Since the success of *Secret Service*, London managers manifest a great deal of interest in American plays. I could have disposed of the English rights to Dr. Belgraff, if Wilton Lackaye, who now owns the piece, did not want those rights for himself or some other purpose."

"What kind of a time did you have abroad?"

"Glorious. I enjoyed myself in Germany, especially sailing down the Rhine. I had some idea of dramatizing the *Drachensfels*, but don't think I'll tackle it after seeing it. In London I saw lots of Americans at the Queen's jubilee, and met many theatrical people at the Savage, Green Room, and Eccentric Clubs. I had a jolly good time, but I'm glad to get home again, just the same."

"I thought you were a native of England."

"So I am, and my trip resulted in my being so favorably impressed with England that I'm going to take out my papers as an American citizen without further delay. I've been in America fully fourteen years. I shall spend the rest of the Summer with my family at Lake Monticello, and return to New York on September 15. You know I have a semi-detached connection as a play reader for Charles Frohman, but my time is my own. I'm at work on the libretto of *The Charlatan*, the new opera for De Wolf Hopper, and for which Mr. Sousa will compose the music. It is to follow *El Capitan*, but it looks now as if *El Capitan* would go on forever. *The Charlatan* is a sort of composite characterization of *Camille* and the late Professor Herrmann. I am also adapting a French farce for production by Charles Frohman during the coming season. Good bye. I've just time to catch my train."

THE DU SOUCHEZ-VINCENT CASE.

The publication of a story to the effect that Charles E. Vincent made the adaptation of *The Man from Mexico*, which is credited on the bills to H. A. Du Souchez alone, has brought interest to bear upon the presentation of *The Swell Miss Fittswell*, a new farce in the writing of which Mr. Vincent's assistance is said to have been acknowledged by Mr. Du Souchez. To a Minnion reporter, E. Rosenbaum, manager of May Irwin's tour in the play last mentioned, said:

"Our dealings have been conducted entirely with Mr. Du Souchez, and we believe the plot and substance of *The Swell Miss Fittswell* to be his. Whatever arrangement he may have made with Mr. Vincent to assist in the work is no concern of ours. We have the highest opinion of Mr. Du Souchez as an author and as a man of business, and the new play, in so far as we are able to judge, is strikingly original."

H. B. Sire, who is also interested in the production of *The Swell Miss Fittswell*, added that he thought it to be well known that Messrs. Du Souchez and Vincent were jointly responsible for *The Man from Mexico*.

AL. HAYMAN BACK FROM EUROPE.

Al. Hayman arrived on Friday after a restful summer trip abroad. Part of his time was spent in London, part in Paris, and the rest in a coaching tour through the Scottish highlands. Immediately upon landing from the steamship *St. Paul* the manager proceeded to Long Branch, where he remained over Sunday.

Bright and early yesterday morning Mr. Hayman returned to his office in the Empire Theatre Building, and there he was besieged all day long by an army of anxious persons, each of whom imagined that his claim upon the manager's time should take precedence over all others.

A Minnion man stemmed the tide of waiting humanity and found Mr. Hayman looking healthier and heartier than ever before. "I've nothing to talk about," said he, "beyond the mere fact that I am home again. While away I have conscientiously avoided business, and there has not been time for anything to happen since I returned to America. But I'm already in a rush of business, which, I suppose, will continue to increase all through the Winter. Charles Frohman has told you of the many things he accomplished this, and I can tell you no more."

Delirium, or *The Fate of Della*, a five-act drama of Camille school, strong male and female leads, and A Society Diplomat, comedy curtain-raiser. Sale or royalty. C. A. Woolfolk, Minnion.

NOTHING IN IT—YET.

A story was published in a morning paper last Friday to the effect that the Theatrical Trust intends to supplement its attempt to monopolize first-class theatres throughout the country by invading another field and establishing a popular-price circuit.

A number of popular-price houses were named as included in this circuit. As a matter of fact, the bookings of nearly all the theatres mentioned have been entrusted to some extent to the Trust's booking agents for some time past, while others have been and are still booked direct by their managers. The Columbia, of San Francisco, was included in the list. A telegram from its managers appeared next day denying any knowledge of such a circuit, and asserting that the Columbia was not in it.

Apparently, the Trust would not object to invading the field in question; but as yet it has accomplished nothing in that direction. What it will do in the future depends upon the willingness of popular-price attractions and theatre managers to place themselves in a position to be squeezed.

A BREAK PROBABLE.

It was rumored late yesterday that all is not serene in the newly-organized Stock Managers' Association. It appears that several members are dissatisfied with the attitude of some of the projectors, who are said to be showing a disposition to override the rest, and there will probably be several defections from the Association within a few days.

To add to the prospective troubles of the stock managers there is a feeling growing on the part of dramatists and owners of plays that the purpose of the Association is to force down royalties. There is talk of calling a meeting of the Dramatists' Club to consider the subject in all its bearings, and several of the agents for plays are intending to take some stand to prevent a wholesale slaughter of prices for the use of plays.

The outcome will be watched with interest. Three managers who are members of the Association said last evening that they purposed to get plays direct from authors and owners as well as through the Association.

CAMILLE D'ARVILLE'S NEW OPERA.

Camille D'Arville has returned to New York. She says that she has entirely recovered from her recent attack of gastritis, which incapacitated her for some time, and she is looking remarkably well.

On Sunday she heard De Koven and Smith's new opera, and she expressed herself delighted with it throughout, but particularly with the song called "All the World's a Stage," which she expects will make a great hit. It was at first intended to christen the opera *The Prima Donna*, but Miss D'Arville preferred to name it *Peg Woffington*, and that title will probably stand.

Negotiations are pending with Dennis Sullivan, Edwin Stevens, and John Slavin for leading parts. Miss D'Arville says the opera will probably open in New York in October.

A NEW HOUSE IN MARION.

Marion, Indiana, will have a new theatre when the season opens in October. It is now in course of construction, and will be a ground floor building seating 900 people. The appointments and fittings will be handsome and thoroughly modern. Marion has a population of twenty-five thousand, and can readily be reached from Chicago, Cincinnati, Columbus, and other large cities which are within a radius of less than 175 miles. Willmore and Edmiston will manage the new house.

TWO LITTLE VAGRANTS.

Edward C. White, who has been identified for a number of seasons with A. Bunch of Keys, Held by the Ensign, Paul Kauvar, and other attractions, has secured from Charles Frohman the rights to *Two Little Vagrants*, including all the scenery and mechanical effects employed in its production at the Academy of Music in New York city last year. He is now preparing the route, which will consist mainly of one and two week stands. A strong company will be engaged.

OWEN FERREE OUT AGAIN.

Owen Ferree, after two weeks in Roosevelt Hospital, is again about. "I am feeling better than for many years," said he, "and am under many obligations to the hospital people, who were most courteous and kind. I have resigned as manager of the American Theatrical Exchange, and believe a trip around the country will do me good. J. J. Coleman has been appointed to succeed me, and I know no better man for the position."

A NEW FIRM OF MANAGERS.

The Liebler and Miner company, composed of T. A. Liebler, formerly of the lithographing firm of Liebler and Mass, and T. W. Miner, late business-manager of the People's Theatre, has been formed in this city to produce plays. They have contracted with W. A. Whiticar to present his play, *Bracelet and Overcoat*, which W. H. Post will stage.

ARRIVALS FROM EUROPE.

Marie Wainwright, Madame Tavaré, Henry Miller, Max Eugene, Walter Burnham, Guy Edwards, J. P. Nichols, and Manuel Klein were among last week's arrivals from Europe.

ETHEL BARRYMORE ENGAGED BY IRVING.

Ethel Barrymore, who made a hit in London as Miss Kitzbridge in *Secret Service*, has been engaged by Sir Henry Irving for his London Lyceum company next season.

A PITTSBURGH EXPRESSION.

Pittsburgh Dispatch, July 25.

It is to be hoped that George Edwards has not gone over entirely to the camp of the Trust, which has turned the temple of the drama into a department store of theatrical wares. There is a dim possibility that with Augustin Daly in the possession of two strong stock companies the cycle of time might bring them to our city for a yearly visit if we should again arrive at that apparently far-off day when the syndicate will not control all the playhouses, plays, players, and playgoers.

GOSSIP OF THE TOWN.

Anna Boyd has returned from Asbury Park. Sam McKee will officiate next season as press agent at Hoyt's.

Sherry Mathews has arrived from his home at Mattoon, Ill.

Lewis Morrison's production, *The Indian*, will open at the People's on September 6, with A. S. Lipman in the lead.

Alfred Hickman is back in town.

A son was born on July 27 to Mr. and Mrs. William C. Cubitt.

Richard Golden and William Gill have written *Down Home*, a companion play to *Old Jed Prouty*, for production in the Autumn.

Gerald Coventry will stage *Bo-Peep*.

Barry Johnstone's father died recently at his home in Syracuse.

Harry Elmer, of William A. Brady's staff, has returned from his Boston season with the veriscope.

Eddie Foy was in town last week, coming from Chicago.

Marie Simons, a singer from Cedar Rapids, Iowa, was taken last week to the insane pavilion of Bellevue Hospital. She had been disappointed in attempts to secure engagements in this city.

The Strange Adventures of Miss Brown, with Will S. Rising in the principal comedy part, will open at Worcester on August 23.

Owen Ferree's stock company will open at Bridgeport on August 23.

Thomas McQueen has scored a hit as tenor soloist with the Metropolitan Permanent Orchestra at the Madison Square Roof-Garden.

Harry Hammerstein is negotiating for a lease of the Third Avenue Theatre in this city.

Rehearsals of *Nature* began last week at the Academy of Music, under the direction of Fred Clifton, composer; Signor Baratti, ballet master, and W. H. Lytell, stage director. There will be exactly 388 people on the stage. Amelia Bingham is back from her Summer home in Ohio and is rehearsing the principal part in *Nature*.

A new postal telegraph service has been introduced at the American Theatrical Exchange.

Mr. and Mrs. Jean Ingraham (Rosmond Lilley), who have been resting at their home in Waterbury, Conn., were in the city last week.

Rehearsals of *The Privateer* have been begun at the Star Theatre under Fred Williams' direction. Besides Henry J. Bagge, the cast will include Charles F. Ringel, Edward Elmer, Lorimer Johnston, Dora Goldthwaite, Marcia Treadwell, and Loyola O'Connor.

Friday, August 13, has been set aside as a bicycle night at the Casino. Many prominent wheelmen will be invited to see *The Whirl of the Town*.

George D. Meares, manager of the Metropolitan Opera House, of Raleigh, N. C., has been in the city for several days booking attractions for next season.

Laura Burt will go abroad about the middle of September. She expects to make a prolonged stay on the other side.

Charles Brookfield, the English dramatist and character actor, was a passenger on the *St. Paul*, which arrived Friday night. He will return to England on the same steamer on Wednesday.

Lawrence Caird, a well-known English actor, will appear in *In the Town*.

Shall We Forgive Her? Frank Harvey's melodrama, will be produced under Jacob Litt's management at the Fourteenth Street Theatre on August 30.

Howard Kyle has been considering inducements for some time past to organize a stock company of his own in a large city where a theatre has been offered him. It is not probable, however, that Mr. Kyle will accept this offer.

Grace Henderson has decided not to go into vaudeville. She is at Asbury Park for a few weeks.

C. G. Conn, the instrument maker, has contracted to furnish Mellen and Tryon, managers of the Royal Military Italian Juvenile Band, a full set of nickel-plated instruments for the American tour.

Members of *The Girl from Paris* company, who have been enjoying a vacation, will begin rehearsing at the Herald Square Theatre next Monday.

The Packard Theatrical Exchange is engaging the company for Walter Fessler's production of *The City of New York*.

Ralph Cummings is in New York completing arrangements for the traveling stock company that he and his brother are to manage this season.

Charlotte Severson has inherited a small fortune from one of her mother's relatives.

A scenic rehearsal of the first act of *The Privateer* will take place to-day (Tuesday) at the Star Theatre. Several scenic rehearsals will begin previous to the production of *The Privateer* on August 23.

Doré Davidson invites offers.

ENGAGEMENTS.

Prince Lloyd, for the light comedy part in *Miss Francis of Yale*.

Emma Gillette, for *Maudie in When London Sleeps*.

Rickie Ling, Charles Plunkett, Bert Coots, Max Eugene, Hubert Wilke and Bertha Waltinger, for *A Paris Doll*.

Robert McWade and Ethel Knight Mollison, for *A Lady of Quality*.

Julius Stager, for Augustin Daly's musical setting of *Madame Sans-Gene*.

Charles Hawkins, for the Murray Hill Theatre Stock company.

The Packard Theatrical Exchange has engaged George Dixon for the Imperial Stock Theatre of St. Louis; Ada Zell, for *Hennepin* and *Le Boy's Other People's Money* company; Zula Ellsworth, for the Baldwin-Melville company; Carroll Daly and R. W. Guha, for the Van Ooten Repertoire company; Samuel R. Steel, for Robert Downing; Charles Glack, for Kennedy's Players; John Leach, for *A Hot Time* company, and Sadya T. Whiteford, for the Warren-Conlan company.

Thomas A. Russell has been engaged for the Bimbo of Bombay company.

Alexander Gaden has signed with the Waite Comedy company.

Mary N. Ballou will be a member of the Blue Jeans company this season.

Rachel Dean, by Mason Mitchell, for leading heavy business, with Walker Whitehead next season.

Taylor Granville, for one of the principal comedy roles in Du Souchet's new play, *My Wife's Step-husband*.

Charles E. Bowen, with New York Day by Day.

Pauline Fletcher, as leading juvenile with the Nancy Hanks company.

MIRROR CALLERS.

Among those who visited The Mirror office during the week were:

Frederick Ward, A. M. Palmer, E. S. Brigham, W. E. Plack, Burt Carter, F. E. Rowan, W. H. Mack, Charles Salisbury, Henry Bauman, P. Kennedy, Walter Christie, Ed McArdie, Joseph Barrett, John M. Gillies, Edwin Brandt, Ambrose Miller, Frederick Reynolds, O. B. Sato, Ed Steadman, George H. Flint, Nell McNeil, C. E. Smith, Douglas Lloyd, Budd Ross, Richard Walsh, Joseph Minchen, Victor V. Van, Ralph P. Lewis, Harry Davies, Maurice Drew, Byron Dresser Fitzgerald, Julius Howe, Carroll Daly, W. H. Greer, Wallace Henderson, J. C. Briel, Walter Chester, Joseph Bankson, D. Lacy, George Winnett, Charlotte Wells, Sam Fisher, O. C. Kyle, Frank Doane, Horace Thrum, Howard Rex, Harry Crundall, Matt Curtis, Ben B. Vernon, L. P. Gottschalk, Thomas A. Russell, C. B. Cochran, Henry Brinsley, Harry Berensford, Ed Grace, E. E. Gollins, D. S. Murdoch, H. B. Warner, Charles F. Nason, Lyster Sandford, E. C. White, Moreton Baker, W. C. Tanner, George McCullen, Horace Clark, Frank Kelly, E. Victor Morley, Herbert Carter, Harry Rogers, George F. Hall, Carlton Leggo, Mary Hampton, Ella Hugh Wood, Camilla Martin, Madame Nina Black, Marie B. Russell, Edith Totten, Nell Madeline Davis, Constance Hamblin, Jessie Chamon, Eva Sibbie, Frances Dennison, Phyllis Ashcorn, Charlotte Crane, Nellie Parkes, Vera Forrest, Charlotte Deane, Josephine Varso, Lou May, Louise Warner, Pauline, Josephine Glassman, Julia Bonnie, Emma Gordon, Jessie Burnett, Lena Lorraine, Alice Butler, Grace Henderson, Maury Blyth, Lillian Mortimer, Grace Ogden, Laura Alberta, Alice Beckel, Mae Shearer, Sue S. Kennedy, Grace Welby, Marie Johnston, Mervel France, Maud Beam Storer, Lola Morrison, Ada Bascom, Iza Broyer, Minnie Carleton, Isabella Weeks, Charlotte Lambert, Lizzie Hunt, Jessie Lansing, Lanning Brown, Emma Dunn, Ruth Richards, Gladys Earle, Florence Hastings, Ruth De Shon, Nellie Lindroth, Bertha Kellogg, and Hudson Luston.

MATTERS OF FACT.

Mrs. Chanfran has appointed T. H. Winnett as her sole agent for The Octoroon for Eastern territory.

A woman, not over thirty, is wanted for comedy roles by "Edmond," care this office.

Adelaide Cushman is at liberty, and may be addressed in care of this office.

A leading man and leading juvenile man of recognized ability are wanted for a prominent organization by "X," care of this office.

Charles L. Lietz, of 20 West Twenty-eighth Street, whose wigs, toupees, and grease paints are extensively used among professionals, has just invented a new cold cream which he calls Lietz's Benzoinated Cold Cream. It will keep for years in any climate, is perfectly pure, and is an excellent cleanser.

A well-known actor and director will take two young women of good appearance and promise with an established dramatic company, giving them a season's practical instruction and experience. Letters addressed "Director," care of this office, will reach him.

Mrs. Georgie Dickson is open to offers and can be reached in care of the agents or at 142 West 106th Street.

"Vaudeville," care this office, wants a good comedian as partner in a vaudeville sketch.

Alfred Barnham, for five consecutive seasons with Marie Wainwright, playing various roles, has not yet signed and may be addressed care of this office.

Max Eugene, who has just returned from England, denies the printed reports that he has signed with the Jacobson company.

Manager H. E. Morgan wants an attraction for Labor Day, September 4, at Milford, Mass., which has a new electric road, opening up an additional population of 5,000 to draw from.

J. H. Davis and Co. have secured the farcical comedy, *The Girl from Frisco*, which from indications may prove one of the laughing hits of the season. It is said that the play possesses a consistent story with laugh provoking complications, and is not simply a thread upon which to hang specialties. The Girl from Frisco will be scenically, pictorially, and as far as the company is concerned, worthy the attention of the theatregoing public.

Clever specialty people, particularly song and dance artists, are wanted for Elmwood Park, Syracuse, N. Y., by William McGlory.

A light comedy man with specialty is wanted by Elmer E. Vance, Lakeview, N. J.

A call has been issued for the two Hogan's Alley companies which Manager Wellington will send on the road this season. The No. 1 company will start rehearsals August 10, the No. 2 will begin August 20. They are both to report at the Lyric Theatre, Hoboken.

"X. Y. Z.," care this office, wants to purchase the scores of operas or operettas complete, suitable for presentation by children ranging from eight to eighteen years of age.

Branch O'Brien, the advance agent, who is spending the Summer at Poughkeepsie, is open to offers. He is a competent and reliable agent with a good record as a provider of press matter.

Elizabeth Leslie, who was retired from the stage last season, intends to resume work this season and is open to consider offers for leading parts or light comedy.

Smith's Opera House, at Ashtabula, Ohio, has been entirely overhauled, the stage enlarged, and new dressing rooms added. Manager J. L. Smith will book only a limited number of the best attractions.

Thomas J. Keogh and Lizzie Montgomery, singing and dancing comedian and ingenue respectively, have not yet signed. Their address is 30 West Thirty-fifth Street.

J. E. Sackett, the proprietor of a Western chain of theatres and museums, is in town.

Mrs. T. Cox, who has catered satisfactorily to professionals for a number of years, has a boarding house at 50 West Twenty-fourth Street, where all the comforts of home will be provided to the profession at reduced rates during the remaining Summer months.

Harry Dickson has added a long string of successes to his heretofore extensive repertoire and made many new friends by his original methods and conclusions work as leading comedian of the Stanley Opera company over the Traction Parks in Pennsylvania. Mr. Dickson goes with Bonnie Bonehill next season.

OBITUARY.

William B. Valentine, a Brooklyn newspaper man, at one time well known as a comic opera baritone, died at Oyster Bay, N. Y., on July 28.

A. B. De Priest, City Passenger Agent of the Central Railroad of New Jersey, who was well known to members of the profession, died on July 28. He was sixty years old.

Charles Henry Marcy, the composer and musician, was found dead of heart disease, in his rooms in Brooklyn on July 27. He was forty years of age. Professor Marcy's dance music is familiar and popular, and his rich baritone voice was often heard in leading concerts.

Fred Anderson, who as property man with the Gaiety Girl, the Shop Girl, the Lady Slave, and in E. E. Rice's companies, was well known to many players, died on August 1, at Seton Sanitarium, Spuyten Duyvil, N. Y., of consumption. The Actors' Fund took charge of the burial of the remains.

John Augustine Wiltach, father of Paul Wiltach, the dramatist and dramatic critic of the Washington Star, died recently at Lafayette, Ind., at the age of seventy-three. Mr. Wiltach was a distinguished literary man. He made a free translation of the Bible, and in 1894 he published a translation of the works of Virgil—the first complete rendering in the English tongue. He translated also Dante's "Divine Comedy," and a critical study entitled "Dante, the Dantean and Things Dantean."

Charles H. Thayer died at Point of Pines, Mass., on July 21, of heart failure. He had been a well-known manager for twenty years. Mr. Thayer was born in January, 1854. In 1876 he brought out a company giving Dickens' character sketches, with W. J. Lemoine. In this he was very successful. In 1879 Mr. Thayer took a juvenile Pinafore company on the New England circuit. Later he brought the Strauss Orchestra company to Boston. Also he secured Oscar Wilde to lecture in Boston at the high price of \$1,000 and expenses, the largest price ever paid up to that time to any lecturer. He joined Edwin Booth and Salvini in a performance to which tickets sold at \$6 each. He was the original manager of the Boston horse shows, and was for some time in his earlier career connected in management or on the stage with Eugene Tompkins and R. H. Field. He originated the Hotel and Railroad News Company and managed the great twentieth anniversary musicals celebrating the first Peace Jubilee.

BORN.

CUBITT.—A son to Mr. and Mrs. William C. Cubitt, at New York city, on July 27.

EDWARDS.—A son to Mr. and Mrs. F. P. Edwards, at St. John, N. B.

MARRIED.

HARD—HILLS.—Sherwood Melville Hard and Fannie Braker Hills (Fannie Bulkeley), at New York city, on July 28.

DIED.

ANDERSON.—Fred Anderson, at Spuyten Duyvil, N. Y., on August 1, of consumption.

THAYER.—Charles H. Thayer, at Point of Pines, Mass., on July 21, aged 48 years, of heart failure.

MARCY.—Charles Henry Marcy, at Brooklyn, N. Y., on July 27, of heart disease, aged 40 years.

VALENTINE.—William B. Valentine, at Oyster Bay, N. Y., on July 28.

WILTACH.—John Augustine Wiltach, at Lafayette, Ind., aged 73 years.

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CHANGE OF MANAGEMENT.

The Grand Opera House at Ann Arbor has changed hands. Louis J. Liemer, publisher of the Daily Times, having purchased the same and will manage it. The house will be thoroughly renovated and the stage enlarged. The new management respectfully solicits engagements.

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THE VAUDEVILLE STAGE

ANOTHER RECRUIT.



This is a picture of Reuben Fax, a well-known legitimate actor who will soon make his vaudeville debut at Proctor's Theatre in a musical comedy called *Old Timepieces*, written by himself.

Mr. Fax was a member of A. M. Palmer's stock company for several seasons, and played a wide range of parts with great success. When the Tribby company was organized for Australia Mr. Fax was engaged to play Svengali, and he made a hit as the hypnotist in the Antipodes. On his return he appeared in *Miss Manhattan* at Wallack's as Father Knickerbocker.

Mr. Fax's sketch treats of the doings of three pugilists who have retired from the ring and become laborers. The scene is laid in a Western town, and during the piece the men build a house on the stage, and indulge in other novel tricks.

Joseph F. Hooley and A. J. Lyman will support Mr. Fax in his new venture.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The Five Castilians in *A Game of Wits*, by Edward Owings Towne; Taciana, the male soprano, and James T. Kelly and the Three Rosebuds in *Their First Lesson*, by Joseph Hart, are the star features of a bill which includes the biograph, *Marvelous Seymour*, acrobats; Anna and Alice, the hand balancers; Adele Purvis-Gard, revolving globe juggler and wire walker; Little Louise Trux, whistler; Mages and Whitney, entertainers; Rawson and June, club jugglers; Johnson Biano and Bentley, comedy acrobats; the Mendoza Sisters, Girard and Gayler, comedians; Damon Lyon, Walter Hyde, trick violinist; Marion and James, and others.

Koster and Bial's Roof-Garden.

This week's programme is made up of the Panther Brothers, head balancers; Montgomery and Stone, black face comedians; De Bessell, clay modeler; Beaumont Sisters, comedienne; the Rogers Brothers, German comedians; Enallia, dancer; Tattal, flying ring specialty; O. K. Sato, comedy juggler; Ottilie, vocalist and comedienne; and McBride and Goodrich, comedy duo.

Tony Pastor's.

Milton and Dollie Nobles make their first appearance at this house in Mr. Nobles' one-act farce, *Bridgeville Junction*. The Nawas, who are about to say an adieu to vaudeville, are also headliners. Lumiere's cinematograph is shown for the first time here, and the excellent olio includes Maud Nugent, comedienne; Lawrence and Harrington, the Bowerspielers; Lancaster and Collins, acrobatic dancers; Swan and Bamhard, acrobatic comedians; the Craig Trio, comedians and bell ringers; Shayne and Worden, sketch team; the Carlons, comedy duo; Burns and Crolius, comedy sketch; Stella Rinehart, dancer, and Minnie Rinehart, vocalist.

Ice Palace.

This week's list of performers includes Mattie and Pat Rooney, comedy duo; Ed and Josie Evans, sketch team; Abacco and Page, comic acrobats; Sheffer and Biakely, negro specialists; Estelle Wills and Flossie Hughes, soubrettes; Marion and Pearl, sketch team; Gilson and Perry, Foster and Lewis, and West and Williams.

Hammerstein's Olympia Roof-Garden.

Several of last week's people hold over. The list includes James Thornton, song writer and comedian; the Dunbar Sisters, dancers; the Couture Brothers, acrobats; the Gehrue Sisters, dancers; Alburus and Bartram, club jugglers, and the Bland Sisters, duettists and dancers. The new comers are Hacker and Lester, bicycle experts; Josie De Witt, violinist and vocalist; the Four Emperors of Music; Harrison, the tramp juggler; Vinnie De Witt, cornetist, and the Three Violette Sisters, from Paris, in statue posings.

Proctor's.

John C. Fox and Katie Allen head the bill, presenting *The Flat Next Door*. The others are *The Greater New York Trio*, in George McCarthy's farce *The Man from Indiana*; The Clover Trio, vocalists; Grace Vaughn, comedienne; Newell and Shevotte, horizontal bar experts; Maud Harvey, soubrette; Clayton and Allen, musical comedians; Allen Weightman, clay modeler; Newell and Chinquilla, banjoists; Helen Jewell and Gussie Nelson, songs and

dances; Excolla, gun juggler, and Alf Dayton, the silent tramp.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The rainy weather sent the performers and audience downstairs to the music hall every night last week. The Rogers Brothers sang of the trials and tribulations of those who come under the notice of "The Czar of the Tenderloin," and rattled off their jokes to the usual accompaniment of laughter. Montague and West introduced their musical sketch with great success. May Howard looked as impressive as ever in her tights. She needs some new songs very badly, as "Isabelle" and "Polly's a Peach" are just a trifle passe. De Bessell, the clay modeler, made a pronounced hit with his quick and effective work. The Beaumont Sisters sang well and danced neatly, as they always do, and took several bows at the end of their turn. Sato, the comedy juggler, did some good tricks. Craig, the contortion marvel, went through his extraordinary performance and caused the audience to stare in amazement at his limberness. He is equal to any one in his line and far superior to the majority of boneless wonders. Annie Lloyd sang some up to date songs and Marie De Rossett juggled guns in various ways.

TONY PASTOR'S.—The Elinore Sisters presented an entirely new sketch called *The Irish Four Hundred*, written specially for them by Maurice E. McLoughlin. The plot deals with a typical New York Irishwoman who is very proud of her pretty daughter, on whom she has spent a great deal of money for education, with the result that the young woman becomes so refined that she is ashamed of her mother and is engaged in a constant endeavor to correct her manners and tone down her rough ways. There is a great deal of amusing dialogue and back talk, and the large audiences testified their approval by constant laughter. The Elinore Sisters are very clever, and they made the most of every point supplied by the author. May Elinore made a very pretty picture in a stunning new dress, and Kate was a dream in a gown of green silk, which must have been imported direct from Limerick. Curtis and Gordon gave their smart sparring exhibition, with which they have been meeting with great success. The act finished with Miss Gordon's great bag punching performance. She has a new setting for this part of her act, which makes it more effective than ever. She stands in a frame such as are used for living pictures and punches the bag; while a strong light is thrown on her from behind the curtains. Ben Harney rattled off his rag-time music on the piano, and he and his assistant, "Strap" Hill, from South Carolina, sang his latest composition, "La Hung Chung." Encores and bows were numerous both for Harney and his chocolate colored assistant. Cook and Sonora, who are rapidly coming to the front, furnished a pleasant half hour's entertainment of singing, dancing, joking, and high kicking. George E. Austin, funniest of wire walkers, introduced six new bits of business with his supe assistant which brought down the house. He ought to have them protected by copyright, so that the vaudeville pirates may not appropriate them. Maud Doty, a captivating little comedienne with a remarkably good dialect, sang coon songs in a way which brought emphatic approval from the audience. Her actions and stage business were splendid, and altogether she made a pronounced hit. Walter Terry danced very nimbly, and his partner, Nellie Elmer, showed her stunning figure to great advantage in a new suit of bright red. Abacco and Page did some remarkably good tumbling and knockabout work. The Four Emperors of Music, Howell, Russell, Powell, and Blackford, made a hit in their musical act, winding up with some imitations which were very amusing. Saville and Stuart, Dick Gorman in a new monologue called *The Lily of Killarney*, Casey Grant, John R. Hart, and Hill and Edmunds were also in the bill.

KEITH'S UNION SQUARE.—Joe Cawthorne made his reappearance after a long absence on the road, and was warmly welcomed by those who remembered what a favorable impression he made here last season. He has picked up a lot of new jokes during his travels and told them in his own inimitable way. His dress was as neat as usual, for which he deserves an extra word of praise, as it proves that a comedian who has talent can be just as funny in a well fitting suit as he can in a make-up of tatters and comedy grease paint. Mr. Cawthorne had his concertina with him, and his selections and imitations were repeatedly encored. E. S. Abeles and Helena Lowell presented their little sketch, to which there is scarcely any plot. It simply serves as a vehicle for Mr. Abeles to give an imitation of Richard Mansfield in the supper scene from *A Parisian Romance*, and for a song by Miss Lowell, and the smart little ditty, "The Raccoon and the Bee," which was very neatly sung. Mr. Abeles had a calcium all to himself while giving his imitation, which was exceedingly good. Jessie Couthon, she of the deep contralto voice, opened her performance with a recitation called "The Letter," which hit the fancy of the audience. She finished as usual with her imitation of the reading class in a country school. Willis P. Sweetman, with his stumbling, halting, rambling yarn about Aunt Till and the Runcoons and his other friends, kept the audience convulsed for almost half an hour. Edward M. Favor and Edith Sinclair repeated their success in *The Maguires*. Their songs and gags made a pronounced hit. Deltorelli and Glisando's sleigh bell ringing and clowning found great favor and they won numerous encores. Mat Farnam did some of the best clog dancing ever seen on this stage, and preceded it with some familiar jokes. M. S. Whallen, without the assistance of make-up, gave some bright character imitations and sang in an offhand way that brought applause and encores. The Two Judges, Mlle. Flora and Valesca,

shared honors in the acrobatic line. Trovollo won a good many laughs with his work in the ventriloquial line. Adelina Roattina sang a very long selection from Robert Le Diable, and for encores gave "Comin' Thro' the Rye" and "Dear Heart." She has an effective trick of sustaining a high note, which brought her plenty of applause. Joseph Natus, the popular tenor, sang some touching ballads effectively. The Fens Brothers sang songs in a pleasing way, and Dollie Brookes Mestayer made a hit in her singing and dancing specialty. Some new views were shown on the biograph, which shows no signs of losing its popularity.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—Kara, the juggler, finished his long engagement and received the usual amount of applause for his very clever work. He will be sure of a warm welcome whenever he returns. Leona Lewis, "the Little Gem," made her first appearance on this roof-garden, and scored a hit with "I Don't Care if You Nebber Come Back," "That's a Nice Situation for a Girl," and "Mamie Reilly." She made a fetching picture in her new dress. James Thornton, who has the uncertain acoustic properties of the garden down fine, made his remarks heard all over, and of course won any number of encores. The Bland Sisters sang very well, but their songs, "Tillie Taylor" and "Cupid is the Little God of Love," are covered with faded moss and ought to be placed on the top shelf. Swan and Bamhard made a hit with their acrobatic eccentricities, some of which are original and amusing. Gilbert and Goldie shouted themselves hoarse in an effort to be heard and understood. They had several good gags, at which the audience laughed. The two Gehrue Sisters and the three Dunbar Sisters made big hits in their singing and dancing acts. The Couture Brothers did some neat work in the acrobatic line, and Alburus and Bartram juggled their Indian clubs very effectively.

PROCTOR'S.—Oscar Eagle and Esther Lyon presented Maribel Seymour's one-act sketch, *A Brilliant Idea*, for the first time in New York. Miss Seymour is to be congratulated on having written one of the brightest sketches we have so far seen in vaudeville. It is bright, breezy, and up-to-date. The plot deals with the adventures of a young married couple who are afflicted with the bicycle disease. The wheel figures throughout the piece and furnishes the foundation for the fun. Some of the jokes might be better. There is a tendency toward punning which is not pleasant for those who do not care for that form of humor. Another piece of bad taste is the introduction of an advertisement for the wheels used in the sketch. Oscar Eagle and Esther Lyon interpreted the sketch. Mr. Eagle worked very hard, and although he lacks in some measure the lightness necessary for this form of entertainment, he gained plenty of laughs and may be credited with a hit. Miss Lyon looked well in a becoming gown, and lent Mr. Eagle good support. Adolph Lestina played the unimportant part of Rev. J. Sherwood. We shall await Miss Seymour's next effort with pleasurable anticipations. She seems to be capable of writing entertaining plays and deserves to be encouraged. Nella Webb, a "cute" little bit of femininity, made a pronounced hit with her songs. She is pretty and graceful and ought to succeed in vaudeville. Master Johnnie Quigley, the "newsboy tenor," sang three songs. He made a hit with the gallery, but he ought to take a few lessons from a good teacher and learn how to sing in time and tune, as his voice is fairly good. Joe J. Sullivan and Carrie Webber made a big hit in their new sketch, which is a series of "Sullivanisms," with a little singing on the side. Zazelle and Vernon did some very funny work on the horizontal bars and finished with some good comic boxing. Ullie Ackerstrom made her first appearance at this house and recited some poetry dealing with the seamy side of life, and sang a song or two. A group of girls, billed as "The Five American Barrison Sisters," gave an imitation of the originals. Fred Valore, Mlle. De Roche, Frank Bryant, Dupree and Heywood, Professor Bernard, and Letto and Dello were also in the bill.

ICE PALACE.—Stanley Whiting, with his rag-time selections, was the hit of last week's bill, nightly receiving more encores than he could answer. Montgomery Irving, the strong man, lifted pianos and weights, and broke chairs, to appreciative applause. Carletta contributed his unique contortion act, one of the cleverest of its sort, and was enthusiastically received. Barney Ferguson and John Marr supplied amusing low comedy business; Dora Wiley sang sweetly; Frank M. Wills told funny stories; Daly and De Vere gave a laughable sketch; Jim McAvoy parodied popular songs; John and Estelle Wills put in a sketch; Marguerite Daly and Carrie Thomas sang, and Keller and Mack talked.

ACCIDENT TO THE NICHOLS SISTERS.

The Nichols Sisters, two clever girls who have traveled to South Africa and back without accident, fell victims last week to the whims of a couple of bicycles on which they were riding at their home in Indianapolis. There was a collision, and the result was very serious for Lulu Nichols, whose shoulder blade was fractured. She was also bruised about the body and her injuries are very painful. Her sister Mabel suffered considerably from shock, but escaped with a badly damaged wheel. The Nichols girls are very popular, and it is to be hoped that they will recover soon and resume their place among the leading stars of the vaudeville stage.

GAUTIER IS BETTER.

Emile Gautier, who was injured several days ago while rehearsing his horse, is recovering rapidly and will soon start in at his perilous work once more. He is practicing his horse daily, and will be able to fill his Western dates after all.

B. F. KEITH'S RIGHT-HAND MAN.



EDWARD F. ALBEE.

When B. F. Keith, the originator of the continuous performance, engaged Edward F. Albee to assist him in the management of his amusement enterprises, he made the master stroke of his entire career. He hired Mr. Albee long before he ever imagined that his business would prosper so amazingly and cause him to become the most talked of theatrical manager in the country. Perhaps he had a presentiment that in time his enterprises would be very vast and that he would need a man with a clear head and an active brain to take charge of them.

Whether that is so or not, the fact remains that when he secured the services of Mr. Albee he drew a capital prize in the lottery of business life.

Mr. Albee has been connected with Mr. Keith's enterprises since 1884, and has proven an invaluable assistant to Mr. Keith in the conduct and management of his affairs. Mr. Keith's confidence in his lieutenant has been absolute since the first day of their business connection, and that he was not mistaken in his judgment of the man is proven by the wonderful success which seems to enjoy a permanent perch on the Keith banner.

The vaudeville man of THE MIRROR while on his vacation this Summer stopped over in Boston for a day or two. He climbed to the top of Bunker Hill monument, he inspected Keith's Theatre, and he met Mr. Albee.

Of course a man who has the management of four theatres on his hands, three of which are running nearly all day, and all the year round, cannot be approached offhand, so THE MIRROR man sought out Samuel K. Hodgdon, Mr. Albee's able assistant, and requested an introduction to Mr. Albee. Mr. Hodgdon ascertained that Mr. Albee was in close confab with a contractor who is doing some work on the new Tremont Street entrance to the theatre, so he told THE MIRROR man he would take him on a tour of inspection of the theatre, and that by the time they got back Mr. Albee would probably be at leisure.

Mr. Hodgdon then conducted THE MIRROR man through the entire house. It is needless to say that he was filled with amazement, surprise, and delight at this truly astounding temple of amusement. At every hand's turn he found something to stop at and admire, so that over an hour had elapsed when he found himself back at Mr. Albee's office.

Mr. Hodgdon found him alone and introduced THE MIRROR man, not to a great big bear, not to a bediamonded theatrical "magnate," but to one of the most pleasant mannered, kindest men it has ever been his good fortune to meet.

At the close of a pleasant chat Mr. Albee invited THE MIRROR man to call at his residence the following morning, so that he could take him for a drive and show him the beauties of the suburbs of Boston. On looking at his schedule he found that he had to start for New Hampshire on the 9 o'clock train, so he said with a smile: "I am afraid we will have to make that engagement for a very early hour. I'll tell you what we'll do: I'll have my man call at your hotel with a carriage at 5.30 in the morning; he will bring you to my house, which is at about twenty minutes' drive from the centre of the city, and at 6 we'll start out and see some of the country."

THE MIRROR man agreed, and accordingly stepped from his hotel at 5.30 sharp the following morning. The man with the carriage was there, and the drive out to Mr. Albee's house on Beacon Street was begun. In a few minutes after arriving at the house the man appeared at the front door with Mr. Albee's fastest horse hitched to a light wagon, into which Mr. Albee and the writer stepped.

The horse, a splendid animal, seemed to realize that he was to take a "jay" from New York around and show him that there are other places besides the Borough of Manhattan worth living in, so he stepped along at a very lively gait through the winding streets of Brookline, past beautiful houses and splendid estates owned and occupied by the representative families of Boston.

Of course the interviewing instinct in the scribe, who occupied the left hand seat in the carriage, had to crop out, so he asked Mr. Albee a few questions about himself.

"I was born," said he, in answer to a query, "in the town of Machias, Maine, about thirty-nine years ago. I left home at an early age and got into the circus business. I followed this line and filled various positions with the Great London, Van Amburgh, Sells Brothers, and

Doris circus, until I met Mr. Keith in 1884 and agreed to enter his employ. You've never met Mr. Keith, have you? No? That's too bad. He is, without doubt, one of the finest men that walks the earth to-day. He has a manner that makes men his friends from the moment they meet him. I made up my mind when I met him that if I accepted the business proposition he made me I would never have cause to regret it, and our relations since that time have been of the pleasantest sort."

All attempts to get Mr. Albee to talk about himself or his work were unavailing, so the conversation drifted into other channels.

On the way home Mr. Albee turned his horse's head into a long stretch of road on the boulevard known as the Speedway. As soon as the horse touched this part of the road he knew he had to get right down to work. He shook himself loose, and THE MIRROR man imagined he was on a flying machine during the few seconds it took the spirited animal to cover the half mile of road.

On returning to the house the writer met Mrs. Albee, and was delightfully entertained at breakfast, after which he drove down to the city with Mr. and Mrs. Albee in the family carriage.

The writer left for New York that evening with the pleasantest recollections of Boston. The people of Boston are very proud of their city, and with good reason. They have the Old South Church, and the old State House, and the old crooked streets, and the old Bunker Hill monument; but better than these, they have Keith's amusement palace, and, best of all, they have Edward F. Albee, a thorough business man, a pleasant companion, and a perfect gentleman.

FRANK E. MCNISH EXPLAINS.

The following letter from Frank E. McNish explains itself:

JAMESTOWN, N. Y., July 28, 1897.

To the Editor of the Dramatic Mirror:

SIR.—In speaking of my sketch, Let Me Sing, in last week's issue of THE MIRROR, you say the act done by myself and John J. Cain is very much like the one formerly done by Felix and Cain. Now the act done by Felix and Cain was pretty near the act done by Frank E. McNish and the Leland Sisters, of which I am the originator, as the enclosed programme of the Theatre Comique, Washington, D. C., March 21, 1891, will prove. That was before either Felix or Cain were in the profession. I also have proofs that I was the first to interrupt a medley with a lot of crazy acrobatic work and throwing things around the stage. We did it with Tony Pastor's company from April 4 to October 26, 1891. This MIRROR has always been kind in giving justice where justice is due, and I think it about time that some of the young blood should be called to a halt for claiming good things which originated from the brains of "old timers," as they call them.

Yours, as young as ever,

FRANK E. MCNISH.

The programme inclosed shows that Mr. McNish is correct. THE MIRROR, therefore, gives him credit for his work.

AL. REEVES' PLANS.

Manager Al. Reeves says his burlesque company is in fine shape for the road next season. His time is all filled in first-class houses. Special new printing, scenery, electrical effects and wardrobe have been prepared, and everything will be done to make this one of the leading burlesque attractions on the road. The artists engaged include Perry and Burns, Lillian Perry, the Tally-Ho Trio, the Californian Sextet, Thatcher and Wayne, Cessey Grant, Wayne Sisters, Graham Sisters, Florence Wragland, Harry Elvin, Violet Long, Florence Smith, Alice Cleveland, Georgie Hamilton, Bella Ames, Lizzie Walker, Kittie Moran, and Annie Welch. Frank E. Freeman, Oscar Liebman, Harry E. Homer, John H. Stewart, and George W. Powers will attend to the business and mechanical departments. Mr. Reeves has engaged a Pullman car for the entire season, so that his people may travel in comfort.

VAUDEVILLE'S PATRON SAINT.

St. Swithin, the champion rainmaker, who has been puncturing the clouds in the neighborhood of Greater New York with great persistency for many days, ought to be chosen as the patron saint of vaudeville. The constant downpour prevented the people from leaving the city or going on excursions, and as they had to have some amusement, and as the vaudeville houses are the only ones open, they naturally rushed in in droves which taxed the capacity of every one of the theatres. The harder it rained the more people came to see the performances, and the hearts of the managers were made glad just at the season when they are accustomed to be depressed. That is why they have been singing a glorious anthem of thanksgiving to St. Swithin, while the rest of the citizens have spent their time muttering curses loud and deep.

VESTA TILLEY COMING.

Vesta Tilley, the famous English music hall star, was engaged by cable on Friday last to appear at Weber and Fields' Broadway Music Hall next season. Her engagement will begin in September and will last several weeks. This is a master stroke on the part of Weber and Fields. When Miss Tilley was here before she proved a splendid drawing card, and there is good reason to believe that she will repeat her success. Camille Dagman has also been engaged by Weber and Fields for next season.

THE PALACE WILL REOPEN.

The Pleasure Palace will reopen under F. F. Proctor's management on Saturday, August 21. The entertainment will consist of vaudeville. A number of prominent European stars have been engaged to appear during the season, and the programmes will be of a high order of excellence. The house is now being thoroughly overhauled and renovated and will present a spick and span appearance when its doors are again thrown open.

Vaudeville sketches and comediettas written to order with opportunity of immediate production and engagement. Albert Ellery Berg, MIRROR.

LICENSE FOR HARLEM MUSIC HALL.

Benjamin Lichtenstein, proprietor of the Harlem Opera House, has submitted plans for alterations to the music hall in the building, which are satisfactory to the building department, and when they are completed a regular music hall license will be issued. The alterations will cost \$20,000, and will include additional exits, new decorations, and a new elevator, besides several changes in the arrangement of the stage. George W. and James L. Lederer are the lessees. They will engage a stock company, and will put on local burlesques by Gus Kerker and Hugh Morton.

ACCIDENT TO THE HUMAN FLY.

Aimee Austin, "the human fly," met with a painful accident while giving a trapeze performance at the West End Casino, Coney Island, on Saturday evening last. The rain had caused the ropes of the trapezes to get out of order, and when Aimee was swinging from one to the other she missed the trapeze bar and fell. She struck the edge of the net, and bounded off, striking on a chair. Her shoulders and back were bruised, but her injuries are not considered serious.

FLORRIE WEST RETURNS.

Florrie West, the comedienne, arrived in New York on the Lucania on Friday last. She will fill engagements here until December, when she goes back to England to create the principal part in the pantomime at the Court Theatre, Liverpool. On the steamer that brought Miss West were several millionaires, a lord and lady, a Russian prince, and a German count.

PLENTY OF REHEARSALS.

Weber and Fields are firm believers in the theory that lots of rehearsals insure a good performance. They have accordingly called their stock company together to begin rehearsals of the new musical burlesque Just for Fun, by Kenneth Lee and John Stromberg. This is the piece with which they will reopen the Broadway Music Hall on September 2.

A GOLD FEVER BURLESQUE.

Oscar Hammerstein has a notion that there is good material for a burlesque in the Klondyke gold craze, and he has engaged James Thornton to write it. The music will be by Mr. Hammerstein. It will be produced in the Music Hall of Olympia early next season. The title of the skit will be A Trip to Klondyke.

AN OLD RUMOR REVIVED.

The rumor that the managers of the Empire Music Hall, in London, were trying to buy Koster and Bial's was in circulation again last week. It was denied emphatically by Mr. Frommer, counsel to the Koster and Bial corporation.

VAUDEVILLE.

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Keith's Union Square Theatre, Aug. 9.

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OSCAR EAGLE AND ESTHER LYON

In A BRILLIANT IDEA, by Maribel Seymour.

SOME PRESS OPINIONS:

The cycling romance, A Brilliant Idea, was capably acted by Oscar Eagle and Esther Lyon. *Journal.*

A sketch hinging on the bicycle fad was well received. *World.*

Oscar Eagle and Esther Lyon contributed a sketch entitled A Brilliant Idea, a clever bit of nonsense which parodies the bicycle craze, and pleased. *Press.*

Gave good satisfaction. *Clipper.*

More to my liking was the graceful little skit by Maribel Seymour, A Brilliant Idea, in which Oscar Eagle and Esther Lyon appear. It is the first miniature farce which does not ring in a love scene or a family jar. In place of this it exploits a bicycle. The wife is just learning to ride, and is given a wheel as a birthday gift. She has just returned from a romp.

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THE VAUDEVILLE SYNDICATE.

The big vaudeville combine, the plans of which were outlined in THE MIRROR two weeks ago, has been perfected, and the various managers interested are busily engaged in booking artists. An arrangement was entered into on Wednesday last which makes Koster and Bial's, in this city, the New York end of the circuit. Alfred E. Aarons made a shrewd move when he closed the agreement with Hopkins and Castle whereby Koster and Bial's becomes a sort of port of entry for European artists, who will be given longer engagements than heretofore, owing to the circuit plan. Gustave Walters has also added his theatres to the syndicate, and in doing so decided to abandon the idea of leasing the American Theatre in New York. This has caused complications between Mr. Walters and A. A. McCormick, receiver of the American, which may have to be settled in the courts.

The circuit, as it stands now, includes besides Koster and Bial's the following houses: Chicago Opera House, Olympic Theatre, Haymarket Theatre, Masonic Temple, and Hopkins Theatre in Chicago; Pike's Opera House, Cincinnati; Hopkins Grand and Forest Park Highlands, St. Louis; Alhambra Theatre, Milwaukee, and the Orpheum circuit, San Francisco, Los Angeles, and Portland.

A rumor was circulated last week that one of the first things the syndicate would do would be to cut salaries. A Minton man met Colonel Hopkins yesterday and had a chat with him about it. "It is not true," he said, "that we intend to cut salaries. Of course, it's like any wholesale business; and when we offer a solid season of twenty or thirty weeks we expect to get actors for a reasonable figure. We can't dictate their figures to them. We are working for our mutual interests. We need the artists just as much as they need us, and it would be silly to antagonize them. The sensible performers see that it is better to make a reasonable figure for a long season than to get big money for a few weeks, and lie idle half the time. So far I have heard no complaints, and I am quite sure that the performers will have no cause to feel that our combination will do them any harm. On the contrary, it will be of the greatest benefit to them. Our principal object in pooling our interests was to do away with competition of the kind that threatened to ruin the business. The managers had to bid against each other for actors and so a false value was placed on the services of a great many performers. That is now done away with, and things will run more smoothly than before. I wish to emphasize the fact strongly that we are not trying to dictate terms to performers. We want the best, we must have them, and we must pay their price. You will find that the scheme will work to the entire satisfaction of all concerned, managers and actors alike."

This combine will probably put a check on the European stars of the vaudeville world, who have been wont to demand twice or three times the salary here that they get on the other side. They will be glad to come for their regular rates, especially when they are assured that they will have an engagement of five or six months' duration. However, if they fail to make a hit in New York, the out-of-town managers will not be bound to play them.

GRAU SETTLES IN FULL.

Robert Grau called at The Minton office yesterday with two of the performers who were with his vaudeville companies which closed a couple of weeks ago. Mr. Grau showed a Minton man a check for a large sum which he had secured as a loan from a very prominent manager, who has the utmost confidence in him, that he was going to cash and use in paying the salaries of all the members of his companies.

"All this noise about my treatment of the people is perfect rot," said Mr. Grau, who looked as bright and cheerful as could be. "The facts are these: I took out these four companies and gave a lot of people work who would otherwise have been idle. I paid salaries in full for every week, except the very last one. Since the Spring I have paid out over \$50,000 to performers, and would certainly have squared myself for the last week if I had had the money. My total indebtedness was only \$800, and with this check I shall be able to wipe it out at once and start afresh. The majority of the performers have been extremely kind, and several of them assured me that their claims could be not paid. They will all be paid in full to-day. As to the story of my leaving the company stranded in Saratoga, that is not true. I hold a receipt for thirteen fares on the West Shore Railroad, paid by me.

"The future does not worry me in the least. I have had nothing but kind words and encouragement from the managers whom I serve in my agency, and I am now booking 100 per cent. more than I ever did. Every client I had, with a single exception, has remained loyal to me in my trouble, and I have almost doubled my list of high-class stars.

"I don't know when I shall make another attempt in the managerial line, but I feel that I will some day get back what I lost in this venture. I think my idea of introducing vaudeville in places where it has hitherto been unknown is a good one, and I expect to make money with it yet."

Sam J. Ryan, William Robyns, and Barney Ferguson called at The Minton office and spoke in the highest terms of Mr. Grau's treatment of them. Their claims, with the others, were settled yesterday in full.

Mr. Grau certainly deserves great credit for his action in this matter. Not one manager in a hundred would have bothered his head about the performers after finding that the venture was a failure. If Mr. Grau's example were followed by a great many other managers, there would not be so many hard luck stories told on the Rialto.

VAUDEVILLE JOTTINGS.

Nellie Seymour is resting at her home in Bayonne, N. J. She will resume work in vaudeville about August 20 in an entirely new act.

Captain L. D. Blondell, the swimmer, closed his Summer tour on July 27, and returned to New York to prepare for his twenty-fifth season in the profession. He has not signed for next season, but has several fine offers.

Pearl Haight, a California southerner, who has been "discovered" by Manager Leopold Fuchsstein, is in the bill at the Central Opera House this week.

Emma Koster, daughter of the late John Koster, of Koster and Bial, has become engaged to Christian Hupfel, Jr., a young New York lawyer.

James Horan, of the Minic Four, is spending a few weeks in Atlantic City.

Daniel H. Sennsion, who is The Minton correspondent at Lancaster, Pa., has written a very pretty lullaby called "Two Pictures." It is published by Charles W. Miller, at Lancaster, Pa.

"Kok and Toby's Promenade March" is the title of Grace L. Oetlin's latest composition. It is published by the Central City Music Company, of Jackson, Mich.

Maurice Levi's composition, "Gay Conny Island March," is becoming very popular and he has placed his two new marches, "The Graduates" and "Mademoiselle, New York," with Witmark and Sons. The latter will be introduced in Mathews and Bulger's company with novel effects. Beanie Gilbert has also been engaged for this company, and will play Mr. Levi's waltz song, "Boys, She's a Dream."

A letter-box has been placed in the lobby of Proctor's Theatre. This will be a great convenience to the long players, who can come out and write to the folks, explaining that the show is an attractive that they will not be home for several days.

William F. Breen and Gertrude Caley are doing a sketch by Charles Bradford, entitled The Courtship of Molly Malone, which has proven very amusing. It gives Miss Caley an excellent opportunity for the introduction of her well-known piano specialty.

Nell and Stella Litchfield have closed for James R. Mackie's Little Jack Horner company.

McDowell and Beach played Austin and Stone's in Boston last week. They opened a two weeks' engagement at Doyle's Pavilion, Atlantic City, yesterday.

Low Dockstader has written a new comic song called "Don't Let Her Off Mother's Plate." It is a far-fetched parody on the countless "mother" songs of the day.

"I Don't Care of You Neither Come Back," the newest comic song by Monroe H. Randolph, is being placed on the market by Joseph W. Stern & Co.

Engene Sanger will put on his new act, for which he carried special scenery, at Keith's Boston Theatre week of August 23.

George Fuller Golden was the star of the bill at the Grand Chatham Junction, England, during the week of the Queen's Jubilee.

Milton and Dollie Nobles started their vaudeville season yesterday at Tony Pastor's.

Mac Lowry has signed with Donnelly and Girard for "The Greener," and will sing "Generative," "Home, Young Ma Lady Love," and "Girl from Paris." Charles H. Prince, of the same company, will introduce John L. Golden's burlesque song, "Willie Off the Yacht." It will also be sung by Beanie Bonnell in Monte Cristo, Jr., Marie Jensen in Nancy Hanks company, Will West in The Dancer, and by Mathews and Bulger in Gay Conny Island.

Adeline Bostina, who is at Keith's this week, will sail for Europe in the Fall to study with a view of going into grand opera.

Dan Leno will publish an autobiography shortly. He will call the book "Leno's Lark."

Lydia Yeomans-Titus is making a big hit in the English provinces.

Leona Lewis, who returned recently from Shalher Island to appear at Olympia, will soon be seen at Koster and Bial's.

Margaret Gonzalez Witt, prima donna soprano, will soon fill engagements over the Keith circuit.

Evelyn Britton, the gifted contralto, has scored a big success on the Grand Republic floating roof-garden in her songs and recitations. Her new descriptive song, "The Mother of the Girl I Love," is a big hit, and Miss Britton was re-engaged to sing it for a second week.

Harry Leighton, the well-known minstrel tenor, returned from England last week, and left immediately for Cleveland, Ohio, to join Ed Henry's minstrel for the season. He has secured the American singing rights for Harry Dacre's new song, "Give Him the Moon to Play With," which is now the rage in London.

Low Dockstader is at Los Angeles, Cal. this week, and his new comic song, "Every Nigger Had A Lady But Me," has taken the town by storm. He will return to New York shortly.

Harry J. Howard, the well-known minstrel tenor, assisted by Ed J. Stevens, in an illustrated song specialty, will be one of the features with the Boston Midget company next season. They have illustrated the song, "The Mother of the Girl I Love," and the views, though somewhat sensational, are great applause winners.

Emil Katzenstein, the pianist at Keith's, has composed a new march, "The Tempest," and has placed it with Witmark and Sons. The latter has also received a new song from the Dillies Brothers, entitled "Gone to His Last Fire." It is being rehearsed by Donnelly and Girard and Walter Allen.

Ned Wayburn and Stanley Whitting have placed another comic song with Howley, Haviland and Co. It is called "The Wench That Wears That Striped Gown," and tells the story of a rejected coon singer and a fickle wench.

Taciano, the male soprano, has added Max Witt's "Grace O'More" to his repertoire. He sings it in two voices, soprano and bass.

Pollie Holmes, "the Irish Duchess" has been entertaining a number of her professional friends during the past few weeks at her cottage at Crescent Park, N. I. Miss Holmes has almost entirely recovered from her siege of rheumatism, and will resume work about September 1.

The only Zittella, formerly of Flynn and Sheridan's enterprises, will inaugurate the season of Zittella's English Prodiges at Washington, D. C., Saturday, August 7. Edige Walker, who will handle the managerial reins, is now booking for the season of 1898-99.

"Mamie Reilly," Maud Nugent's song, bids fair to rival "Beau O'Grady" in popularity. It was sung last week at the new Recreation Pier by a chorus of 2,000 people, who joined in with the band.

Grace Tyson, singing and dancing southerner, and Arthur J. McWaters, tenor and song writer, are in their fourth week at Wagona Beach, West Bay City, Mich.

Joseph W. Stern and Co. are publishing a new English song called "A Nice Situation for a Girl." It is being sung by a great many courtesans.

Zelma Rawlston has almost entirely recovered from her recent illness.

Hurstig and Seamon are looking for a piece of ground on the upper West Side on which to erect a new music hall. A big brewing firm is said to be interested in the scheme.

Carrie, the magician, while performing at Forest Hill Park, Richmond, Va., on July 23, accidentally shot a negro boy in the arm. The pistol he was using was loaded with bullets, but he was not aware of the fact. He barely missed shooting his wife, who was helping him to produce the illusion in which the pistol was used.

Billy S. Clifford and Maud Hath, who will star under the management of Rich and Harris next season, will play their farewell engagement in vaudeville at Keith's Union Square next week.

Joan Crawford, the reader, who was at Keith's last week, declined to abandon the platform and remains in vaudeville. She has played many successful engagements on the Y. M. C. A. circuit, but will probably find her new field more profitable.

Mr. and Mrs. B. F. Keith are now viewing the wonders of the Swiss Alps. They will visit Germany shortly.

Chauncey Olcott's song, "Kate O'Donohue" and "The Old Fashioned Mother," will be featured by John P. Curran next season.

The Four Dunbar Sisters have written M. Witmark and Sons that they are making a big hit in Christians, Sweden, with Nat Mann's song, "Ros To La."

Ford and Bratton's new songs, "I Love You in the Same Old Way," "Sadie, My Lady," and "It's Sunshine Weather When We Are Together," will be sung next season by John P. Curran, George D. Alexander, of the Trocadero Trio, Annie Hart, and others.

Mad Lin, a house, owned by the Nickel Plate Circus, attacked her trainer Mearns at Winsted, Conn., on July 23. He had a dagger with him, and had to slash the head with it before he could make his escape from the cage. This house has a record of killing eight men.

Anna Wilks is singing "She's Been a Mother to Me" with great success.

William "Josh" Daly, the popular humorist, will start next week on a tour of the leading Summer resorts.

"My Coal Black Lady," by W. T. Jefferson, will be sung next season by Gertrude Mansfield, Ernest Hogan, the Farrelis, Lea Peadley, and Press Elridge.

The Countess Von Hatzfeldt's recent appearance at the Casino Roof-Garden was not her New York debut. She has been seen here in the continuous houses many times as Olga Regina in the Excelsior Four with her father and mother, Mr. and Mrs. Baker.

We have received a copy of a new song by E. Natus, author of "My Girl is a Winner." The new ballad is called "I Want No Better Sweetheart." It is a catchy song, and was sung at the Casino Roof-Garden with success by Olga Regina (Countess Von Hatzfeldt).

Tom Mawn and his wife are bidding farewell to vaudeville this week and next at Tony Pastor's.

Dave Reed, Jr., has written words for George Boney's "King Carnival" march, which is published by Joseph W. Stern and Co.

Will H. Rising, George Campbell, and Maurice Pike are rehearsing a new musical sketch which they will produce in vaudeville next season.

Grant Stewart has sold a new sketch to Charles Dickson. It is called "To-Morrow at Twelve," and will be sung by Mr. Dickson for several weeks in vaudeville before he opens his season in France and Canada.

Frankie Bailey, the statuesque beauty of Weber and Fields' Stock co., has returned to New York from the seashore.

Lillian Sterling is making preparations to go into vaudeville.

The Four Cohens have emerged from their Summer home in North Brookfield, Mass., and are among the features billed for the opening of the Howard Athenaeum, Boston, this week.

Derenda and Breen, the club jugglers, are now in the sixth week of their tour of the New England circuit of parks.

Marie De Gamar was at Ulmer Park last week, and made a hit with Charles R. Ward's song, "A Warm Baby," and Nat Mann's "Girl from Paris." She is at Stowe's in Binghamton this week.

The Association of Traveling Variety Managers of America held a meeting at Germania Hall on Sunday last, at which the window lithograph question was discussed in all its aspects. A number of prominent managers were present.

Julius and Ella Garrison returned last week from a tour of the Orpheum Circuit. This was their second visit to the coast, and they met with a warm reception. They may go to Europe in the Fall.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—One of the most pretentious offerings that has been made since the beginning of the reign of low admission is the careful and elaborate revival of Trilby at Hopkins Theatre by the augmented stock co., presenting to the patrons of this prosperous and famous Chicago establishment the finest production of the famous play at popular prices. No expense is spared in this revival, the scenery employed in the original production having been secured. May Homer, the leading lady, appears in the title role wearing the magnificent gown in which Virginia Harned appeared in the original production, while Maurice Freeman, a leading man of reputation, was engaged for Svengali. Other additions have also been made, and the play promises to be one of the hits of the season. The cinematograph continues to be a popular feature. One of the principal features of the vaudeville bill is the first appearance as a vaudeville entertainer of Ashton Goodrich, whose odd musical talent has attracted much attention, and who improvises where others with carefully trained hands could not play. John C. Rice and Sallie Cohen appear in a little skit called "A Kiss." Cecil Spooner dances gracefully. Edna May is pleasing in a series of vocal imitations, and the Glocks and Hopkins' Lady Orchestra give the utmost satisfaction. Business continues excellent.

Masonic Temple Roof Theatre: Large crowds are patronizing to-morrow and Landis' enterprise, and through the excellent bookings which are supplied under the new circuit system nothing but success could possibly result. There is always "A Hot Time in the Old Town" when that charming artist, Josephine Sabre arrives. She is the headline this week, and a better one could not be found. She sings sweetly, looks pretty in a superbly designed gown, and the audience reluctantly allows her to retire after many encores. Mary Sherman is a very clever mimic, and Ross Snow, The Delys, Edna Aug, Eleanor Wilbur, Polk and Kollins, the Carpas, and the cinematograph fill out the well selected bill in a satisfactory manner. Seaman and Landis have made this resort decidedly popular, and when the season closes at the Temple they reopen their Pike Theatre, in Chicago, which has been redecorated and improved. Another prosperous season there is surely in store for them.

Olympic: Manager George Castle selected a splendid combination of specialty people, embracing the following: Sadie Cushman and Herbert Holmes are two very talented singers, and are among the best in this line; Burke and Andrus, Joseph Watson, Ella Morris, Clark Sisters, Signor Mandala, the Mannings, Tom Doyle, Barney and Russell, James Bessley, Sam and Ida Kelly, Blanch Le Clair, Lizzie McKeever, and Boyd and Allen. Business good.

Haymarket: That bright comedian, Kara Kendall, is playing his final dates before opening the season with Primrose and West's Minstrels, with which attraction he will be principal comedian. Jay Bial has also engaged such capable entertainers as Burke Brothers, Lew Bloom, and Jane Cooper, Allene and La Rue, Harry Edson, Cushing and Merrill, Le Clair and Hayne, Francis Silver, Fox and Summers, John Zimmer, Carroll and Kane, Steve Jennings, Edmund Santoro, and Leon and Fitzgerald.

Great Northern Roof-Garden: New management has taken charge of affairs at this place, and hereafter Louis Epstein will direct the attractions with Ben Harris, looking the people, which he has done in a satisfactory way heretofore. This week the programme is made up Lincoln Ellwood, Sherman and Morriey, Chappelle Sisters, Ricknell, Florence Thropp, W. S. Gilbert, John O'Brien, and Claude West.

San T. Jack's Opera House: A big bill of burlesque and vaudeville is on the boards, which is serving to draw good houses twice a day.

Ferris Wheel Park: Another lengthy and very evenly balanced co. is appearing with that talented little lady Georgia Bryton at the top of the bill. She is singing a new song, by Barney Fagan, which is making a big hit. Miss Bryton looks pretty, and is clever throughout her performance. An otherwise strong outfit of specialties are also appearing, and Manager Thomas Pryor should be cited over the patrons.

Chicago Opera House: This theatre is dark after a season of comic opera, but reopens early in August with a big co. of vaudeville people.

Clifford's Gaiety reopens with a new burlesque called His French Doll, which piece Manager Clifford will put on the road at the conclusion of its engagement at his Chicago home. This week Joseph Standish, George Evans, and others are giving a big benefit programme for the striking miners.

Ben Harris has booked A. L. Griffin, the French tenor, with the Schiller Opera co., who opened at the Great Northern Theatre. Mr. Harris is rapidly coming to the front as an agent who handles the affairs of many artists in all branches.

W. C. Howland, The Minton's able St. Louis correspondent, made a flying trip to Chicago last week. The Mid-Continental Theatrical Exchange opened offices in Clifford's Theatre Building last week. James F. Byrns is the manager. HARRY EARL.

BOSTON, MASS.—As bright and clear as a gold dollar the Howard Athenaeum reopened its doors to-day, and the season of 1897-98 in Boston is begun. The attraction was a house variety bill presenting McIntyre and Heath, the Four Cohens, George H. Wood, Al. F. Grant, Clarice Vance, Daly and Dwyer, Chic, Charles H. Duncan, the Panther Trio, Dollie Cole, Mayne and Nelson, Thomas and Watson, John Weber, Harry Thompson, Miriam Alsworth, Beattie, Harry Armstrong, Mabel Cassidy, and Myles Morris.

Ida Klein and the symphonists head the vaudeville bill at Keith's this week, and views of Queen Victoria's Jubilee are shown on the biograph. James Horne makes his Boston vaudeville debut, and the others in the bill are Clifford and Hutch, Kroneman Brothers, Conroy and McDonald, Cook and Somers, Fita and Stevens, Nelson and Milledge, the Harbors, Whalen and Quinn, Redley, Tompkins, and Reddy, James W. Regan, George W. Leslie, and Salama.

Instead of closing for a brief vacation, the Palace remains open and presents Our Young Girls from India, and a vaudeville including Mardo, the Irvings, Ed B. and Bella White, Le Clair Sisters, Hopper and Starr, Nellie Franklyn, Mons Barret, Begley and Lee, Woods and Irving, and the amograph.

At Austin and Stone's the vaudeville is furnished by the Rollands, Hyde and Lucia, Hays and Redmond, James Bingham, Belle Verna, Al and Marie Anderson, Kittle Bingham, Raymond and Summers, the Watanabe Japanese Troupe, the De Wolfe Sisters, Drake and Hughes, Charles Barringer, and Mason and Evans.

The Zoo is announced to open in the middle of September, so reconstruction in the interior cannot be made for another year.

Frank V. Dunn has leased the Nickelodeon to F. E. Samuels, of the Eighth Avenue Museum, New York, and he will renovate it and open it early this month. JAY BERTON.

KANSAS CITY, MO.—The bill at Fairmount Auditorium during the final week of the Summer vaudeville season July 23-31 proved a very strong one, and the large audiences were pleased. The Ben Mowatt Trio, Marco, Cyrano, the dancer and wire walker, and the cinematograph were well received. The midsummer heat is now very much in evidence, and nothing is being done as yet of the other parks.

SPRINGFIELD, MASS.—The Show (W. E. Hanson, manager): Week July 23 De Camo, Stanley and Scanlon, Williams and Adams, Tyrone and Evalene, and the whole co. in burlesque, A Dark Secret.

DES MOINES, IA.—Crocker Park Theatre (J. S. Connelly, manager): Ida Fuller Vaudeville co. July 23-31 to large business; this is the finest vaudeville co. that has ever shown in this city.—Boop GARDEN: C. L. Mattland, vaudeville, July 23-31; fair performance; fair business.

OTTAWA, CAN.—Victoria Park Auditorium (William Hutchinson, manager): A good bill for week July 23-31, including Professor Goetz, Reno and Richards, A. D. Sturrock, Fialkowski, and Webb and Hansen.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): For week closing 31 the following appeared to good business: Hines and Remington, The World's Trio, Merritt and Gallagher, Lottie West Symonds, Amy and Le Van, Baron Duo, May Merritt. In the park, the match bicycle race, between Lizzie Glaw and Tillie Anderson.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): Business fairly good July 23-31; the olio comprised specialties by the Three Wright Sisters, Winchester and May, and Welch and Welch.

SANDUSKY, O.—Cedar Point (Charles Baetz, manager): The following excellent bill is offered for week of July 23 by this popular resort: Rawson and June, John A. West, Katie Rooney and John Harding, Ray Burton, William Olechowski, and Miss Young.—Johnson's Island (A. J. Nussey, manager): This delightful resort offers a great bill for week of July 23: Carr and Ingram, the Glee, Lee Ingram, Helt and Yost, the Anacletta Brothers, concluding with A Barber Shop, a farce by Billy Jesson.

ATHENS, GA.—New Park Theatre (H. J. Rowe, manager): The performances at this house continue to draw well, the attendance being very satisfactory. The features this week are: Forrester and Chelso Peruchi in their original sketches, and Misses Floyd, Belden, and Clifton, in song and dance specialties.—Item: Messrs Forrester and Peruchi have "doubled up," and will tour the Southern circuit together the rest of the season, making a strong combination.

KEOKUK, IA.—Casino Summer Theatre: The engagement of the Loceum Vandevilles was a pecuniary and an artistic failure. The bill was changed the following night, and the most objectionable features cut out. Madame Estrella Belinfante and Bischar's String Quintet appeared in concert here 23 to small audience, giving a satisfactory entertainment. Nothing announced for balance of week. Madame Estrella Belinfante has in connection with the Eschmura, of Quincy, organized a concert co. for the Summer.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): The twelfth successful week of the Summer season opened to splendid success July 27, with Russell, Odell and Russell, Tillie Howell, the great Lafayette, Lillie Russell, and Lorraine and Howell.

JERSEY CITY, N. J.—The pleasure resorts on the outskirts of this city, and there are four of them where vaudeville performances are given, are suffering on account of the recent rain.

At Satter's Casino Millie Whitten's Burlesque co. opened July 23-31 to light patronage. The co. comprises Annie Bernard, Carr and McLeod, Brannick Sisters, Adams, Vincent and Legere, and Fenton Brothers. Me and Jack co. is booked for 27. Millie Tounour is the outside attraction on the slack wire and trapeze.

Lord's Pavilion is suffering, as a new top is needed for the tent. One has been ordered, and the management is patiently waiting for it to arrive here from Chicago. The people 23-31 were Cad here from Will Murphy, Moran and Wesley, Mitchell and Jess, Stewart and Gillen, Williams and Lovely, Carmelita Meek, Dick Ford, Joe Byron, and May Ranch.

Berghagen's programme 23-31 offered Forbes and Doyle, O'Brien and Collins, Carroll and Larkina, Garnella and Shirk, Madden and Curran, Mamie Rogers and Jessie Bertram. Business fair.

Bayonne Casino 23-31 had Dot Stanley, the Allena, Low and Mamie Diamond, Jack Welch, McCabe and Emmett, Walter Phoenix, Mamie Hill and Miss Forty. Business light. WALTER C. SMITH.

COLUMBUS, O.—Minerva Park Casino (John E. Burke, manager): The programme for this week is the best yet offered, George H. Adams and co., Tom Mack, Al and Don, Barney and Russell, pleased large houses. The bill for next week includes Prince Okabe's Japanese Troupe, the World's Trio, Dick and Alice McAvoy, the Baron Duo and Stella Mayhew.

CLINTON, N.Y.—Captain W. D. Ament's Canvas show in vaudeville July 23-31 to good business; performance first class. Opera houses all dark 23-27.

TORONTO, CAN.—Island Roof-Garden (Rich and Armin, proprietors): The bill July 23-31 includes Greve, and W. E. Ramsey to good business.

ST. PAUL, MINN.—Wildwood resort at White Bear Lake is well patronized: Cora Beck with champion lady swimmer, gives two exhibitions daily, afternoon and evening.—Straka's Tivoli Concert Pavilion (John Straka, proprietor): is doing a steady business; the Straka Ladies' Orchestra offer an excellent musical programme week July 23. The pleasing vocalist, Violet Earle and Jennie Leon, are a taking attraction this week.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business good with a bill to match. Carson and Herbert were warmly received on their return, and were more clever than ever; Charles

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Whyte, the Australian basso, was well liked, and Eckert and Berg made a pronounced hit in their musical sketch. Fresh faces: Lew Dockstader, Lillian Perry, Smith and Fuller, Perry and Burns.

MANFIELD, O.—The Casino (E. E. Endly, manager): Pinafors, which is being presented week of 26 by the Hospital Association, is drawing large audiences. For week of August 2: George H. Adams' Troupe, the Glee, and Lee Ingham.

FINDLAY, O.—C. C. Van Tine, manager of Athletic Park, has erected a stage immediately in front of the grand stand at the Park, and will conduct a summer theatre for the rest of the season. The bill for week commencing July 26 includes John A. West, Ernie Vernon, Fields and Selina, George F. Fielding, De Vaux and De Vaux, and the Philatograph. Tonia, who is visiting her parents here for a few days, appears evening of 28. George H. Fenberg, musical director of The Engineer co., will direct the orchestra this week.

OTTUMWA, Ia.—South Side Open Air Theatre (J. F. Jersey, manager): Albert and Alfreda Holt are new comers; the balance of co. held over from last week.

BUTTE, MONT.—Dolph and Susie Levine closed 18 at the Casino, and open at the California 25 for two weeks. Omene opened at Casino 18 for two weeks. This theatre is doing a splendid business under Mr. Kinny as manager and Dan Cimmmons as amusement director.

VAUDEVILLE PERFORMERS' DATES.

Arras and Alice—Keith's, N. Y., 27.
Adams and Taylor—Robinson Park, Ft. Wayne, Ind., 27.

Angie Edna—Masonic Roof, Chicago, 27.

Albino and La Rue—Haymarket, Chicago, 27.

Albino and Page—Ice Palace, N. Y., 27.

Albino and Bertram—Olympia, N. Y., 26-August 7.

Adelman and Howe—Exposition, Nashville—indefinite.

Angela Sisters—Forest Park, St. Louis, Mo., 27.

Adams Troupe—Cavino Park, Mansfield, O., 27.

Lakeland Casino, Akron, O., 9-14.

Blond Sisters—Olympia, N. Y., 27.

Burke and Andrus—Olympic, Chicago, 27, Haymarket 9-14.

Burns and Collins—Pastor's, N. Y., 27.

Bryton, Georgia—Ferry Wheel Park, Chicago, 27.

Bryton, James—Olympic, Chicago, 27.

Boyd and Allen—Olympic, Chicago, 27.

Burke Brothers—Haymarket, Chicago, 27.

Bloom and Cooper—Haymarket, Chicago, 27.

Bicknell—Great Northern Roof, Chicago, 27.

Beaumont Sisters—Koster's, N. Y., 26-August 7.

Clover Trio—Proctor's, N. Y., 27.

Clayton and Allen—Proctor's, N. Y., 27.

Couture Brothers—Olympia, N. Y., 27.

Carlson, The—Pastor's, N. Y., 27.

Crois Trio—Pastor's, N. Y., 27.

Cooke and Clinton—Empire, Atlantic City, 26.

Agara Palla, N. Y., 12-13.

Chappelle Sisters—Great Northern Roof, Chicago, 27.

Carpos, The—Masonic Roof, Chicago, 27.

Cushman and Holcomb—Olympic, Chicago, 27.

Cushing and Merrill—Haymarket, Chicago, 27.

Carroll and Kane—Haymarket, Chicago, 27.

Couthoul, Jessie—Keith's, Philadelphia, 27, Keith's, Boston, 10-21.

Clayton and Jenkins—Hopkins', Chicago, August 1-15.

Castilians, Five—Keith's, N. Y., August 27, Keith's, Philadelphia.

Chivette—Masonic Roof—indefinite.

Dayton, Alf—Proctor's, N. Y., 27.

De Witt, Josie—Olympia, N. Y., 27.

De Witt, Vinnie—Olympia, N. Y., 27.

Derenda and Breen—Whelan Park, Pittsburg, Mass., 27.

De Bessell—Koster's, N. Y., 27.

De Gumor, Marie—Shore's, Binghamton, N. Y., 27.

Domestic, Thero—Keith's, Philadelphia, 27.

Dalya, The—Masonic Roof, Chicago, 27.

Doyle, Tom—Olympic, Chicago, 27.

Davis and Gerome—England—indefinite.

Dunbar Sisters—Olympia, N. Y., 12-August 7.

Evans, Josie and Ed—Ice Palace, N. Y., 27.

Excella—Proctor's, N. Y., 27.

Emery and Russell—Olympic, Chicago, 27.

Elwood, Lincoln—Great Northern Roof, Chicago, 27.

Edson, Harry—Haymarket, Chicago, 27.

Emperors of Music—Olympia, N. Y., 27.

Eldridge, Press—Casino, Toledo, 27.

Foster and Lewis—Ice Palace, N. Y., 27.

Fox and Allen—Haymarket, Chicago, 27.

Fields and Lewis—Electric Park, Baltimore, 27.

Keith's, N. Y., 9-14.

Gilson and Perry—Ice Palace, N. Y., 27.

Girard and Gaylor—Keith's, N. Y., 27.

Gardner and Ely—Keith's, N. Y., 9-14.

Gardner, Georgia—Keith's, N. Y., 27.

Gilbert, W. S.—Great Northern Roof, Chicago, 27.

Glockers, The—Hopkins', Chicago, 27.

Greater New York Trio—Proctor's, N. Y., 27.

Goggin and Davis—Palace, N. Y., May 1—indefinite.

Gehrue Sisters—Olympia, N. Y., 12-August 7.

Hughes, Floide—Ice Palace, N. Y., 27.

Harvey, Maud—Proctor's, N. Y., 27.

Hacker and Lester—Olympia, N. Y., 27.

Harrigan—Olympia, N. Y., 27.

Hyde, Walter—Keith's, N. Y., 27.

Haverly and Biggar—Keith's, Philadelphia, 27.

Hull, Caroline—Victoria Park, Ottawa, Canada, 28.

Mendoza Sisters—Keith's, N. Y., 27.

Marron and James—Keith's, N. Y., 27.

Montgomery and Stone—Koster's, N. Y., 27.

McBride and Goodrich—Koster's, N. Y., 27.

McNish and Cain—Keith's, N. Y., 27.

McGinley, Bob and Eva—Monroe Park, Mobile, Ala., 27.

May, Edna—Hopkins', Chicago, 27.

Mandela, Sig.—Olympic, Chicago, 27.

Mannings, The—Olympic, Chicago, 27.

McKeever, Lizzie—Olympic, Chicago, 27.

Morris, Ella—Olympic, Chicago, 27.

Newell and Shewett—Proctor's, N. Y., 27.

Nobles, Milton—Pastor's, N. Y., 27.

Sawna, The—Pastor's, N. Y., 27.

Sugent, Maud—Pastor's, N. Y., 27.

Norman, Mary—Masonic Roof, Chicago, 27.

Natus, Joseph—Olympic, Chicago, 27.

Omri, Adele Purvis—Keith's, N. Y., 27.

Ottie—Koster's, N. Y., 27.

O'Brien and West—Great Northern Roof, Chicago, 27.

Polk and Collins—Masonic Roof, Chicago, 27.

Pantzer Brothers—Koster's, N. Y., 27.

Rooney, Pat and Mattie—Ice Palace, N. Y., 27.

Rawson and June—Keith's, N. Y., 27.

Rhinehart, The—Pastor's, N. Y., 27.

Reno and Richards—Victoria Park, Ottawa, Canada, 27.

Rice and Cohen—Hopkins', Chicago, 27.

Roger Brothers—Koster's, N. Y., 26-August 7.

Shaffer and Blankley—Ice Palace, N. Y., 27.

Seymour, The—Keith's, N. Y., 27.

Sato—Koster's, N. Y., 27.

Sabel, Josephine—Masonic Roof, Chicago, 27.

Spooner, Cecil—Hopkins', Chicago, 27.

Shaw, Rose—Masonic Roof, Chicago, 27.

Santaro, Edmund—Haymarket, Chicago, 27.

Sherman and Morrisey—Great Northern Roof, Chicago, 27.

Silver, Frances—Haymarket, Chicago, 27.

Swan and Bamard—Pastor's, N. Y., 27.

Stewart Sisters—Electric Park, Baltimore, August 27, Keith's, N. Y., 9-14.

Shayne and Worden—Pastor's, N. Y., 27.

Tacian, Alexander—Keith's, N. Y., 27.

Trux, Louise—Keith's, N. Y., 27.

Tatal—Koster's, N. Y., 27.

Thropp, Florence—Great Northern Roof, Chicago, 27.

Thornton, Jas.—Olympia, N. Y., 10-August 7.

Vaughn, Grace—Proctor's, N. Y., 27.

Vinette Sisters—Olympia, N. Y., 27.

Vilona Sisters—Keith's, Philadelphia, 27.

Weston, Geo.—Ice Palace, N. Y., 27.

Will, Estella—Ice Palace, N. Y., 27.

Watson, Hutchings and Edwards—Keith's, Philadelphia, 27.

Wilbur, Elenore—Masonic Roof, Chicago, 27.

Whiting, Stanley—Suburban, St. Louis, 27, Phoenix Hill, 9-14.

Zimmer, John—Haymarket, Chicago, 27.

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Bryant, May
Blossom, Alice
Braham, Rose
Benton, Madeline
Bell, Emma
Busby, George
Beadsley, Mabel
Brown, Mabel
Brining, Ethel
Beaumont, Helen
Bolton, Maggie
Bryant, May
Birnbaum, Jennie
Butler, Gertrude
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Boodhary, L. L. T.
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Clara, A. L. Mies
Calabon, Nellie
Calif, Jennie
Constance, Beatrice
Cummings, Grace
Cox, G. Mies
Crichton, Coralie
Callahan, Kate
Clements, Beatrice
Carlisle, May
Clark, Edith
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Cassidy, Mrs. M. E.
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Collette, Marie
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Dupree, Minnie
Dunbar, Marie
Dunbar, Edith
Dale, Kate
D'Arville, Camille
Desmond, Ethel
De Vernon, Vail
Daglish, Kate
Dennis, George
De Grosse, Lillian
Dunbar, Edith
Dunbar, May
Daly, Lucy
Dixon, Daisy
Dudley, Fanny
Drew, Louise
Dyer, Bertie
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Darke, Helen
Dunlap, Helen
De Corda, Lucy
DeBarry, Katherine

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Vaugh, Theresa
Verona, Blanche
Villa, Agnes Wallace
Vierda, Alexandra
Vaders, Hamilton
Wainwright, Marie
Warner, Affie
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Westbrooke, R. B.
Wolfe, Kittie
Whitfield, Daisy
Waltzinger, R.
Widmer, K. M.
Wisdom, Clara

MEN.

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Artiller, Frank J.
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Avery, Bailey
Adams, Ed.
Askin, Harry
Anderson & Cornell
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Brown, Sedley
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Bers, David
Baker, Ed.
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Caldwell, Prosper
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Campbell, Geo. F.
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Carleton, Arthur
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Callahan, Chas.
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Dolan, Wm.
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Dore, Dan
Daley, Arnold
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Danby, Chas.
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De Viro, Diego
Doyle, T. J.
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Flint, A. L.
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Frederic, Wm.
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Fleming, Max
Foster, A. S.
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